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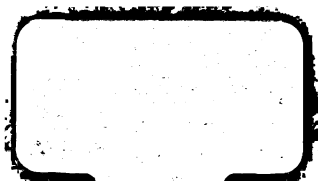
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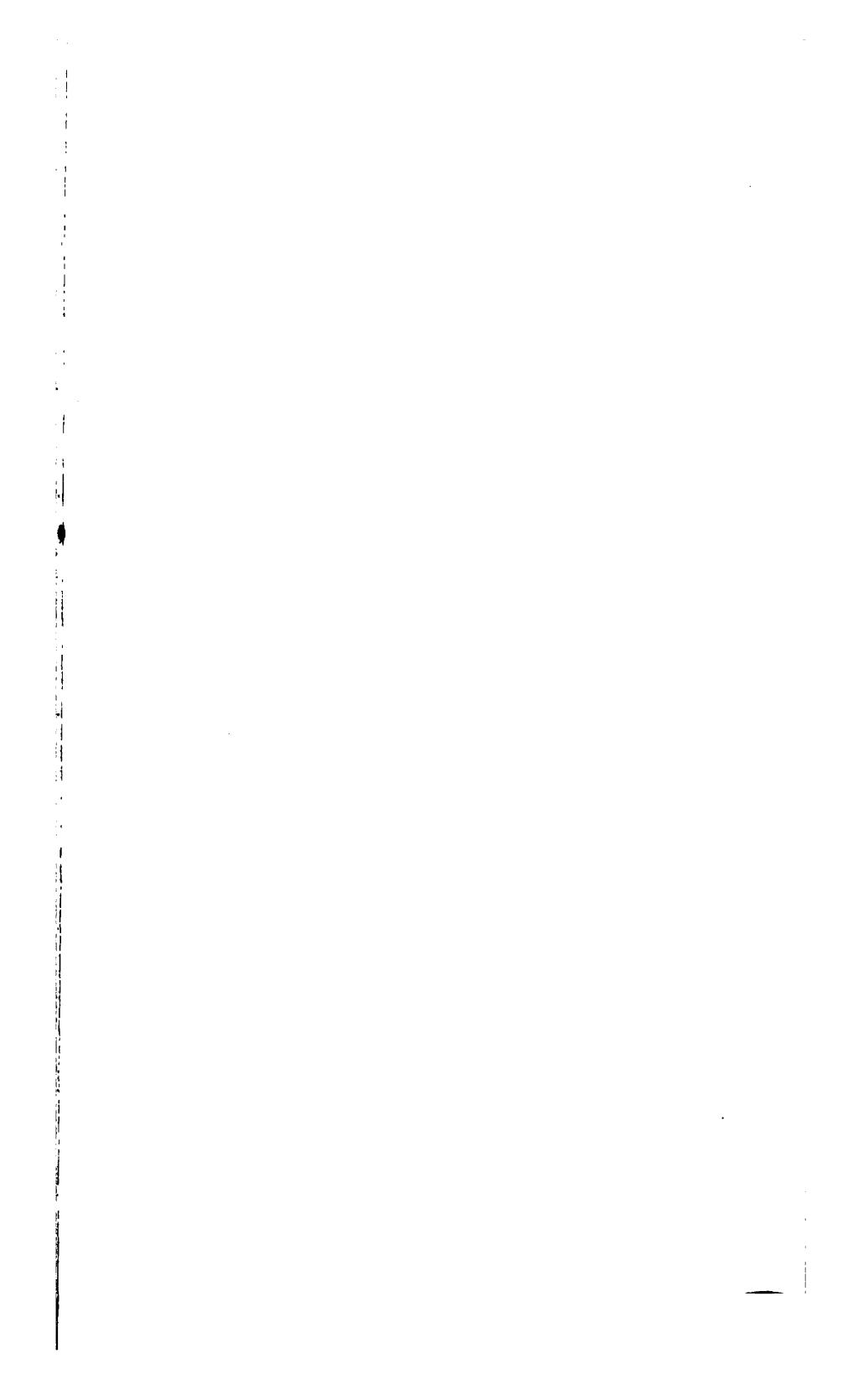
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BIOGRAPHIA DRAMATICA;

OR, A

COMPANION TO THE PLAYHOUSE.

VOL. I.—PART I.

S. GOSWELL, Printer, Little Queen Street, London.

✓

BIOGRAPHIA DRAMATICA;

OR, A

COMPANION TO THE PLAYHOUSE:

CONTAINING

Historical and critical Memoirs, and original Anecdotes,

OF

BRITISH AND IRISH

Dramatic Writers,

FROM

THE COMMENCEMENT OF OUR THEATRICAL EXHIBITIONS;

AMONG WHOM ARE

SOME OF THE MOST CELEBRATED ACTORS:

ALSO

AN ALPHABETICAL ACCOUNT, AND CHRONOLOGICAL LISTS, OF THEIR WORKS,
THE DATES WHEN PRINTED, AND OBSERVATIONS ON THEIR MERITS:

TOGETHER WITH

AN INTRODUCTORY VIEW OF THE RISE AND PROGRESS

OF THE

BRITISH STAGE.

ORIGINALLY COMPILED, TO THE YEAR 1764, BY

DAVID ERSKINE BAKER.

CONTINUED THENCE TO 1782, BY

ISAAC REED, F.A.S.

*And brought down to the End of November 1811, with very considerable
Additions and Improvements throughout, by*

STEPHEN JONES.

IN THREE VOLUMES.

VOL. I.—PART I.

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MAIN

TO
HIS ROYAL HIGHNESS
GEORGE AUGUSTUS FREDERICK,
PRINCE REGENT
OF THE
UNITED KINGDOM
OF
GREAT BRITAIN AND IRELAND.

SIR,

THE very distinguished patronage which YOUR ROYAL HIGHNESS has been pleased to bestow on the Fine Arts in this happy country; Your princely munificence to that meritorious Institution, The Literary Fund; but more especially Your late marked encouragement of the Drama, by condescending, in a conspicuous manner, to grace the erection of the new Theatre Royal in Covent Garden, and by allowing Your Bust to form the subject of the Corporate Seal of the Subscribers to that in Drury Lane; will, it is hoped, plead my apology for having presumed, without Your knowledge, to dedicate to YOUR ROYAL HIGHNESS a publication which, I trust, will be found a useful accession to the dramatic department of literature.

Were I to deviate from the immediate subject of this Work, to contemplate the general tenour of YOUR ROYAL HIGHNESS's administration of the Government of this United Kingdom, since your acceptance of the high office of REGENT, in consequence of the unhappy illness of Your Royal Father, our most beloved and revered Sovereign, a wide field, indeed,

would open to my view, and one in which I should delight to expatiate; but, however much disposed to engage in this pleasing task, I can only, upon the present occasion, adopt, as most expressive of my sense of Your magnanimity and patriotism, the sentiments contained in a recent unanimous resolution of the Corporation of London, declaring “the deep and
 “grateful sense entertained by the Court of Your
 “public virtues, and amiable and endearing qualities;
 “of the purity of Your constitutional principles,
 “exemplified by Your unvaried attachment to the
 “rights and liberties of the people; of Your ex-
 “alted forbearance and moderation during the whole
 “of Your Royal Father’s afflicting indisposition;
 “and of Your rare self-denial, in refusing to in-
 “crease the national expenditure by any temporary
 “addition to Your state and dignity as Prince Re-
 “gent: thus practically illustrating the union which
 “must ever exist between the feelings of a great
 “and patriot Prince, and the happiness of a free and
 “loyal people.”

That the Work which, with profound respect, I here inscribe to YOUR ROYAL HIGHNESS, may, at some favourable opportunity, afford You a temporary and not an unwelcome relaxation from the cares of Empire, is the ardent wish of,

SIR,

YOUR ROYAL HIGHNESS’S

Most obedient and most humble Servant,

LONDON,
 Dec, 1, 1811.

STEPHEN JONES.

ADVERTISEMENT.

THE influx of Dramatic Writings within the last thirty years has been so great, that the number of those recorded in the former edition of this work (1782) has been very nearly doubled in the present; which, however, is by no means to be considered as a mere continuation; for, nearly as much labour and research has been bestowed upon correcting throughout, and rendering more perfect, the portion of the work which had been before printed, as upon that part which may more legitimately claim to be considered as new.

A very great number of hitherto unknown or uncertain dates have, by the exercise of unremitting diligence, been now ascertained; and many hundreds of erroneous dates have been rectified from actual inspection of the original editions. It is hoped, therefore, that whoever may hereafter have occasion to consult this Catalogue, will not, where he may find that its dates differ from former authorities, too hastily conclude that they must therefore be wrong.

The Editor brought to this laborious undertaking the result of thirty years acquaintance with the early British Dramatists: his collectanea were, of course, numerous; yet there was an obvious necessity for his looking beyond their limits for materials that might enliven as well as enlarge and improve the Work. Upon Mr. KEMBLE, therefore, he took the liberty of calling, though scarcely personally known to him. The great courtesy

and kindness that he experienced from that gentleman, and the liberality with which Mr. KEMBLE spontaneously offered the loan of his interleaved and corrected copy of the book, as well as the free use of any others in his matchless dramatic library, made an indelible impression on the mind of the Editor, who, before that time, had only had an opportunity of contemplating his public character, as the best living illustrator of our country's Dramatists, and the ornament and honour of the British Stage.

To Mr. KEMBLE's kindness, therefore, this book stands greatly indebted: it also owes much to the obliging communications of JAMES BINDLEY, Esq. of the Stamp Office, and JOSEPH CLARKE, Esq. of Hull.—Some useful hints, that were received too late to be adopted in the body of the work, but which contribute to improve the Appendices, were furnished by the Editor's much-esteemed friend THOMAS PARK, Esq. F.A.S.; the Rev. JAMES EYRE, of Solihull, near Birmingham; the Rev. JAMES PLUMPTRE, B. D. Fellow of Clare Hall, Cambridge; and PHILIP BLISS, Esq. Fellow of St. John's College, Oxford.

* * * In the course of the following work, frequent mention will be found of MS. plays destroyed by Mr. Warburton's servant. It may be proper to state, that the fact was briefly this: John Warburton, Esq. Somerset Herald at Arms, had amassed a very considerable collection of old plays, in MS. presumed to be originals; but, by some strange negligence, a servant of his, probably a cook, found easy access to these; and, before a discovery was made, had devoted, from time to time, nearly the whole collection to culinary purposes, as waste-paper. Mr. Warburton died May 12, 1759.

INTRODUCTION.

A BRIEF VIEW OF THE RISE AND PROGRESS OF *The English Stage.*

IT is well observed by the author* of a *Dissertation on the Theatres*, that dramatic compositions have ever been esteemed among the greatest productions of human genius; and the exhibition of them on the public Stage, has by some of the wisest and best men in all ages been countenanced, as highly serviceable to the cause of virtue.

Nothing is more certain, than that example is the strongest and most effectual manner of enforcing the precepts of wisdom; and that a just theatrical representation is the best picture of human nature: with this peculiar advantage, that in this humanizing and instructing academy, the young spectator may learn the manners of the world, without running through the perils of it.

The same writer observes, that as pleasure is the pursuit of the greater part of mankind (and most justly so, while this pursuit is continued under the guidance of REASON), all well-regulated states have judged it proper, both in a political and moral sense, to have some public exhibitions, for the entertainment of the people. And, indeed, what entertainment, what pleasure so rational, as that which is afforded by a well-written and well-acted play; whence the mind receives at once its fill of improvement and delight?—Thus thought the wise and lettered sages of ancient Greece; the Romans adopted the same sentiments, and every polished nation in Europe has received and cultivated the dramatic art. In this respect, our British islands have been most eminent;

* Cibber.

having produced admirable actors, and excellent authors, both in the comic and tragic style; and sometimes also noble patrons, who have done honour to themselves, by becoming the friends and protectors of men of genius.

It is well known to the learned, at what expense the Athenians supported their Theatres; and how often from among their poets they chose governors of their provinces, generals of their armies, and guardians of their liberties.—Who were more jealous of their liberties than the Athenians? Who better knew that corruption and debauchery are the greatest foes to liberty? Who better knew, than they, that the freedom of the Theatre (next to that of the Senate) was the best support of liberty, against all the undermining arts of those who might wickedly seek to sap its foundation?

If it be asked, How came the Athenians to lay out an hundred thousand pounds upon the decoration of one single tragedy of Sophocles? may we not answer, It was not merely for the sake of exhibiting a pompous spectacle for idleness to gaze at, but because it was the most rational, most instructive, and most delightful composition, that human wit had then arrived at; and, consequently, the most worthy to be the entertainment of a wise and warlike nation? And it may be still a question—Whether this public spirit inspired Sophocles; or, whether Sophocles inspired this public spirit?

The divine Socrates assisted Euripides in his compositions. The wise Solon frequented plays, even in his decline of life; and Plutarch informs us, that he thought plays useful to polish the manners, and instil the principles of virtue.

As arts and sciences increased in Rome, when learning, eloquence, and poetry flourished, Lælius improved his social hours with Terence; and Scipio thought it not beneath him to make one in so agreeable a party. Cæsar, who was an excellent poet as well as orator, thought the former title an addition to his honour, and ever mentioned Terence and Menander with great respect. Augustus found it easier to make himself sovereign of the world, than to write a good tragedy: he began a play, called *Ajax*, but could not finish it. Brutus, the virtuous, the moral Brutus, thought his time not misemployed in a journey from Rome to Naples, only to see an excellent troop of comedians; and was so pleased with their performance, that he sent them to Rome, with letters of recommendation to Cicero, to take them under his patronage:—this too was at a time when the city was under no small confusion from the murder of Cæsar; yet, amidst the tumults of those times, and the hurry of his own affairs, he thought the having a good company of actors of too much consequence to the public to be neglected. And in such estimation was Roscius held by Cicero, that, in pleading the cause of the

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poet Archias, he makes the most honourable mention of that actor.

In the days of Augustus, when dramatic entertainments were the common public diversions of the people through all the provinces of that spacious empire; had they been deemed immoral, could they have passed uncensured by all our Apostles, who at that time went forth by divine command to "convert all nations?" No vice, no impiety escaped them; not only crying sins provoked their censure,—they even reprov'd the indecencies of dress and indelicacies of behaviour. In many places they must certainly have met with Theatres. But we hear not of one poet or actor who received any reprimand from them. On the contrary, we meet with several passages in the writings of St. Paul, in which he refers to the dramatic poets, citing their expressions, in confirmation of his own sentiments. But to come nearer our own times,—the truly pious and learned Archbishop Tillotson, speaking of plays, gives this testimony in their favour, that "they might be so framed, and governed by such rules, as not only to be innocently diverting, but instructive and useful, to put some follies and vices out of countenance, which cannot perhaps be so decently reprov'd, nor so effectually exposed and corrected, any other way*."

It is generally imagined, that the English Stage rose later than the rest of its neighbours. Those who hold this opinion will, perhaps, wonder to hear of theatrical entertainments almost as early as the Conquest; and yet nothing is more certain, if we may believe an honest monk, one William Stephanides, or Fitz Stephen, in his *Descriptio nobilissimæ Civitatis Londoniæ*, who writes thus: "London, instead of common interludes belonging to the Theatres, has plays of a more holy subject: representations of those miracles which the holy confessors wrought, or of the sufferings wherein the glorious constancy of the martyrs did appear." This author was a monk of Canterbury, who wrote in the reign of Henry II. and died in that of Richard I. 1191: and as he does not mention these representations as novelties to the people (for he is describing all the common diversions in use at that time), we can hardly fix them lower than the Conquest; and this, we believe, is an earlier date than any other nation of Europe can produce for their theatrical representations. About 140 years after this, in the reign of Edward III. it was ordain'd

* A reverend divine, of our own day, has thought his time not mis spent, nor his sacred function degraded, by his descending to discuss the subject of the Stage, with a view to its improvement in a moral or religious light. See *Four Discourses on Subjects relating to the Stage*: preached at Great St. Mary's church, Cambridge, on Sunday, Sept. 25, and Sunday, Oct. 2, 1808; with copious supplementary Notes. By James Plumptre, B. D. Fellow of Clare Hall. 8vo. 1809. A sort of analysis of these discourses may be seen, under the head *Reformation of the Stage*, in *The European Magazine*, vols. lv. and lvi. but the work itself is well worth attention.

by Act of Parliament, that a company of men called vagrants, who had made masquerades through the whole city, should be whipt out of London, because they represented scandalous things in the little alehouses, and other places where the populace assembled. What the nature of these scandalous things was, we are not told; whether lewd and obscene, or impious and profane; but we should rather think the former, for the word masquerade has an ill sound, and, we believe, they were no better in their infancy than at present. It is true, the mysteries of religion were soon after this period made very free with all over Europe, being represented in so stupid and ridiculous a manner, that the stories of *The New Testament* in particular were thought to encourage libertinism and infidelity. In all probability, therefore, the actors last mentioned were of that species called mummers; these were wont to stroll about the country, dressed in an antic manner, dancing, mimicking, and showing postures. This practice is still continued in some parts of England; but it was formerly so general, and drew the common people so much from their business, that it was deemed a very pernicious custom: and as these mummers always went masked and disguised, they were but too frequently encouraged to commit violent outrages, and were guilty of many lewd disorders. However, bad as they were, they seem to be the true original comedians of England; and their excellence altogether consisted, as that of their successors does in part still, in mimicry and humour.

In an Act of Parliament made in the 4th year of Henry IV. mention is made of certain wasters, master-rimours, minstrels, and other vagabonds, who infested the land of Wales; "And it is enacted, that no master-rimour, minstrel, or other vagabond, be in any wise sustained in the land of Wales, to make commoiths or gatherings upon the people there." What these master-rimours were, which were so troublesome in Wales in particular, we cannot tell; possibly they might be the degenerate descendants of the ancient bards. It is also difficult to determine what is meant by their making commoiths. The word signifies, in Welsh, any district, or part of a hundred or cantred, containing about one half of it; that is, fifty villages; and might possibly be made use of by these master-rimours when they had fixed upon a place to act in, and gave intimation thereof for ten or twelve miles round, which is a circuit that will take in about fifty villages. And that this was commonly done, appears from Carew's *Survey of Cornwall*, which was written in Queen Elizabeth's time. Speaking of the diversions of the people, "The guary miracle," says he, "in English a miracle-play, is a kind of interlude, compiled in Cornish, out of some Scripture history. For representing it, they raise an amphitheatre in some open field, having the dia-

"meters of its inclosed plain, some forty or fifty feet. The country-people flock from all sides many miles off, to see and hear it; for they have therein devils and devices to delight as well the eye as the ear." Mr. Carew has not been so exact, as to give us the time when these guary miracles were exhibited in Cornwall; but, by the manner of it, the custom seems to be very ancient.

The year 1378 is the earliest date we can find, in which express mention is made of the representation of mysteries in England. In this year the scholars of Paul's school presented a petition to Richard II. praying His Majesty "to prohibit some unexpert people from presenting the history of the Old Testament, to the great prejudice of the said clergy, who have been at great expense in order to represent it publicly at Christmas." About twelve years afterwards, viz. in 1390, the parish-clerks of London are said to have played interludes at Skinner's Well, July 18, 19, and 20. And again, in 1409, the tenth year of Henry IV. they acted at Clerkenwell (which took its name from this custom of the parish-clerks acting plays there), for eight days successively, a play concerning the Creation of the World; at which were present most of the nobility and gentry of the kingdom. These instances are sufficient to prove that we had the mysteries here very early. How long they continued to be exhibited amongst us, cannot be exactly determined. This period one might call the dead-sleep of the Muses. And when this was over, they did not presently awake, but, in a kind of morning dream, produced the moralities that followed. However, these jumbled ideas had some shadow of meaning. The mysteries only represented, in a senseless manner, some miraculous history of the Old or New Testament: but in these moralities something of design appeared, a fable and a moral; something also of poetry; the virtues, vices, and other affections of the mind, being frequently personified. But the moralities were also very often concerned wholly in religious matters; for religion then was every one's concern, and it was no wonder if each party employed all arts to promote it. Had they been in use now, they would, doubtless, have turned as much upon politics. Thus, *The New Custom* was certainly intended to promote the Reformation, when it was revived in the reign of Queen Elizabeth. And in the more early days of the Reformation, it was so common for the partisans of the old doctrines (and perhaps also of the new) to defend and illustrate their tenets this way, that in the 24th of Henry VIII. in an Act of Parliament made for the promoting of true religion, we find a clause restraining all rimors or players from singing in songs, or playing in interludes, any thing that should contradict the established doctrines. It was also customary at this time to act these moral and religious dramas in private houses, for the edification and improvement, as well as the diversion, of well-

disposed families; and for this purpose the appearance of the persons of the drama was so disposed, as that five or six actors might represent twenty personages.

What has been said of the mysteries and moralities, it is hoped, will be sufficient just to show the reader what the nature of them was. We should have been glad to have been more particular; but where materials are not to be had, the building must be deficient. And, to say the truth, a more particular knowledge of these things, any further than as it serves to show the turn and genius of our ancestors, and the progressive refinement of our language, was so little worth preserving, that the loss of it is scarcely to be regretted. We proceed therefore with our subject. The Muse might now be said to be just awake when she began to trifle in the old interludes, and aimed at something like wit and humour. And for these John Heywood, the epigrammatist, undoubtedly claims the earliest, if not the foremost, place. He was jester to King Henry VIII. but lived till the beginning of Queen Elizabeth's reign. *Gammer Gurton's Needle*, which is generally called our first comedy, and not undeservedly, appeared soon after the interludes: it is, indeed, altogether of a comic cast, and wants not humour, though of a low and sordid kind. And now dramatic writers, properly so called, began to appear, and turn their talents to the stage*. Henry Parker, son of Sir William Parker, is said to have written several tragedies and comedies in the reign of Henry VIII.; and one John Hoker, in 1535, wrote a comedy, called *Piscator*, or *The Fisher caught*. Mr. Richard Edwards, who was born in 1523 (and in the beginning of Queen Elizabeth's reign was made one of the gentlemen of Her Majesty's chapel, and master of the children there), being both an excellent musician and a good poet, wrote two comedies, one called *Patemon and Arcyte*, in which a cry of hounds in hunting was so well imitated, that the Queen and the audience were extremely delighted; the other called *Damon and Pithias, two the most faithfullest Friends*. About the same time came Thomas Sackville Lord Buckhurst, and Thomas Norton, the writers of *Gorboduc*, the first dramatic piece of any consideration in the English language. Of these and some others, hear the judgment of Puttenham, in his *Art of Poetry*, written in the reign of Queen Elizabeth: "I think (says he) that for tragedy the Lord of Buckhurst, and Maister Edward Ferrys [Ferrers], for such doings as I have seen of theirs, do deserve the highest price. The Earl of Oxford, and Maister

* "Francis I. willing to preserve the friendship newly contracted with Henry VIII. sent him the order of St. Michael, by Anne de Montmorency, one of the knights, who arrived the 20th of October 1527, with 600 horse, at London: and after audience had been given, they were on November 10 entertained by our King, at Greenwich, with a sumptuous feast, and with a comedy, in which his daughter, the Princess Mary, acted a part."—HERBERT, p. 85.

* Edwards of Her Majesty's chapel, for comedy and interlude." And in another place he says—" But the principal man in this profession (of poetry), at the same time (viz. Edward VI.), was " Maister Edward Ferrys, a man of no less mirth and felicity than " John Heywood, but of much more skill and magnificence in his " metre, and therefore wrote for the most part to the stage in tra- " gedy, and sometimes in comedy or interlude; wherein he gave " the King so much good recreation, as he had thereby many good " rewards." Of this Edward Ferrys, so considerable a writer, we can find no remains, nor even the titles of any thing he wrote. After these followed John Lyly, famous in his time for wit, and having greatly improved the English language, in a romance which he wrote, entitled *Euphues and his England*, or *The Anatomy of Wit*; of which it is said by the publisher of his plays: " Our " nation are in his debt for a new English which he taught them, " *Euphues and his England* began first that language. All our " ladies were then his scholars; and that beauty in court who " could not *parle Euphuism*, was as little regarded as she which " now there speaks not French." This extraordinary romance, so famous for its wit, so fashionable in the court of Queen Elizabeth, and which is said to have introduced so remarkable a change in our language, we have seen and read. It is an unnatural affected jargon, in which the perpetual use of metaphors, allusions, allegories, and analogies, is to pass for wit; and stiff bombast for language. And with this nonsense the court of Queen Elizabeth (whose times afforded better models for style and composition than almost any since) became miserably infected, and greatly helped to let-in all the vile pedantry of language in the following reign. So much mischief the most ridiculous instrument may do, when it is proposed, by deviating from Nature, to improve upon her simplicity.

Though Tragedy and Comedy began now to lift up their heads, yet they could do no more for some time than bluster and quibble; and how imperfect they were in all dramatic art, appears from an excellent criticism, by Sir Philip Sidney, on the writers of that time. Yet they seem to have had a disposition to do better, had they known how, as appears by the several efforts they used to lick the lump into a shape: for some of their pieces they adorned with dumb-shows, some with choruses, and some they introduced and explained by an interlocutor. Yet, imperfect as they were, we had made a far better progress at this time than our neighbours the French: the Italians, indeed, by early translations of the old dramatic writers, had arrived to greater perfection; but we were at least upon a footing with the other nations of Europe.

But now, as it were, all at once (as it happened in France, though in a much later period), the true drama received birth and perfection from the creative genius of Shakspeare, Fletcher, and

Jonson, whose several characters are so well known, that it would be superfluous to say any more of them.

Having thus traced the dramatic Muse through all her characters and transformations, till she had acquired a reasonable figure, let us now return and take a more particular view of the stage and the actors. The first company of players that we have any account of, is from a patent granted, in 1574, to James Burbage, and others, servants to the Earl of Leicester. In 1578 the children of Paul's appear to have been performers of dramatic entertainments. About twelve years afterwards the parish-clerks of London are said to have acted the mysteries at Skinner's Well. Which of these two companies may have been the earliest is not certain; but as the children of Paul's are first mentioned, we must in justice give the priority to them. It is certain, that the mysteries and moralities were acted by these two societies many years before any other regular companies appeared: and the children of Paul's continued to act long after tragedies and comedies came in vogue. It is believed, the next company regularly established was, the children of the royal chapel, in the beginning of Queen Elizabeth's reign; the direction of which was given to Mr. Richard Edwards before mentioned: and some few years afterwards, as the subject of the stage became more ludicrous, a company was formed under the denomination of *The Children of the Revels*. The children of the chapel and of the revels became very famous; and all Lyly's plays, and many of Jonson's and others, were first acted by them: nay, so great was their vogue and estimation, that the common players, as may be gathered from a scene in *Hamlet**, grew jealous of them. However, they served as an excellent nursery for the theatres; many, who afterwards became approved actors, being educated among them.

It is surprising to consider what a number of playhouses were supported in London about this time. From the year 1570 to the year 1629, when the playhouse in White Friars was finished, no less than seventeen playhouses had been built. The names of most of them may be collected from the title-pages of old plays. And as the theatres were so numerous, the companies of players were in proportion. Besides the children of the chapel, and of the revels, we are told that Queen Elizabeth, at the request of Sir Francis Walsingham, established in handsome salaries twelve of the principal players of that time, who went under the name of Her Majesty's Comedians and Servants. But, exclusive of these, many noblemen retained companies of players, who acted not only privately in their Lords' houses, but publicly under their license and protection. Agreeably to this is the account which Stow gives

* Act ii. sc. 2.

us : " Players in former times (says he) were retainers to noble-
 " men, and none had the privilege to act plays but such : so
 " in Queen Elizabeth's time, many of the nobility had servants and
 " retainers who were players, and went about getting their liveli-
 " hood that way. The Lord Admiral had players, so had Lord
 " Strange, that played in the city of London : and it was usual,
 " on any gentleman's complaint of them for indecent reflections in
 " their plays, to have them put down. Thus once the Lord Trea-
 " surer signified to the Lord Mayor to have these players of
 " Lord Admiral and Lord Strange prohibited, at least for some
 " time, because one Mr. Tilney had, for some reason, disliked
 " them : whereupon the Mayor sent for both companies, and gave
 " them strict charge to forbear playing till further orders. The
 " Lord Admiral's players obeyed ; but the Lord Strange's, in a
 " contemptuous manner, went to the Cross Keys, and played that
 " afternoon : upon which the Mayor committed two of them to
 " the Compter, and prohibited all playing for the future, till the
 " Treasurer's pleasure was further known. This was in 1589."
 And in another part of his *Survey of London*, speaking of the
 stage, he says, " This, which was once a recreation, and used
 " therefor now and then occasionally, afterwards by abuse became
 " a trade and calling, and so remains to this day. In those for-
 " mer days, ingenious tradesmen, and gentlemen's servants, would
 " sometimes gather a company of themselves, and learn interludes,
 " to expose vice, or to represent the noble actions of our an-
 " cestors. These they played at festivals, in private houses, at
 " weddings, or other entertainments, but in process of time it be-
 " came an occupation ; and these plays being commonly acted on
 " Sundays and festivals, the churches were forsaken, and the play-
 " houses thronged. Great inns were used for this purpose, which
 " had secret chambers and places, as well as open stages and gal-
 " leries. Here maids and good citizens' children were inveigled
 " and allured to private and unmeet contracts ; here were publicly
 " uttered popular and seditious matters, unchaste, uncomely, and
 " shameful speeches, and many other enormities. The consider-
 " ation of these things occasioned, in 1574, Sir James Hawes
 " being Mayor, an act of Common Council, wherein it was or-
 " dained, That no play should be openly acted within the liberty
 " of the city, wherein should be uttered any words, examples, or
 " doings of any unchastity, sedition, or such-like unfit and un-
 " comely matter, under the penalty of five pounds, and fourteen
 " days imprisonment : that no play should be acted till first
 " perused and allowed by the Lord Mayor and Court of Alder-
 " men ; with many other restrictions. Yet it was provided that
 " this act should not extend to plays showed in private houses, the
 " lodgings of a nobleman, citizen, or gentleman, for the celebra-

"tion of any marriage, or other festivity, and where no collection
 "of money was made from the auditors. But these orders were
 "not so well observed as they should be; the lewd matters of
 "plays increased, and they were thought dangerous to religion,
 "the state, honesty, and manners, and also for infection in the
 "time of sickness: wherefore they were afterwards for some time
 "totally suppressed; but, upon application to the Queen and
 "Council, they were again tolerated, under the following re-
 "strictions: That no plays be acted on Sundays at all, nor on
 "any holidays till after evening prayer: that no playing be in the
 "dark, nor continue any such time but as any of the auditors may
 "return to their dwellings in London before sunset, or at least
 "before it be dark: that the Queen's players only be tolerated,
 "and of them their number and certain names to be notified in the
 "Lord Treasurer's letters to the Lord Mayor, and to the Justices
 "of Middlesex and Surrey; and those her players not to divide
 "themselves in several companies: and that, for breaking any of
 "these orders, their toleration cease. But all these prescriptions
 "were not sufficient to keep them within due bounds; but their
 "plays, so abusive oftentimes of virtue, or particular persons,
 "gave great offence, and occasioned many disturbances: when
 "they were now and then stopped and prohibited." It is hoped
 this long quotation from Stow will be excused, as it serves not
 only to prove several facts, but to show the customs of the stage
 at that time, and the early depravity of it. But that the plays not
 only of that age, but long before, were sometimes personal satires,
 appears from a manuscript letter from Sir John Hallies to the
 Lord Chancellor Burleigh, found among some papers belonging
 to the House of Commons, in which the Knight accuses his Lord-
 ship of having said several dishonourable things of him and his
 family; particularly that his grandfather, who had then been dead
 seventy years, was a man so remarkably covetous, that the com-
 mon players represented him before the court with great ap-
 plause.

Thus we see the stage no sooner began to talk, than it grew
 scurrilous; and its first marks of sense were seen in ribaldry and
 lasciviousness. This occasioned much offence; the zeal of the
 pulpit, and the gravity of the city, equally concurred to condemn
 it. Many pamphlets were written on both sides. Stephen Gos-
 son, in the year 1579, published a book, entitled *The School of*
Abuse; or, *A pleasant Invective against Poets, Pipers, Players,*
Jesters, and such like Caterpillars of the Commonwealth; dedi-
 cated to Sir Philip Sidney. He also wrote *Plays confuted in*
five Actions; proving that they are not to be suffered in a Chris-
 tian commonwealth; dedicated to Sir Francis Walsingham. The
 defendants in this controversy were Thomas Lodge, who wrote a

play, called *A Looking-glass for London and England*; and that voluminous dramatic writer, Thomas Heywood.

But to proceed: The stage soon after recovered its credit, and rose to a higher pitch than ever. In 1603, the first year of King James's reign, a license was granted, under the privy-seal, to Shakspeare, Fletcher, Burbage, Heminge, Condel, and others, authorizing them to act plays, not only at their usual house, the Globe on the Bankside, but in any other part of the kingdom, during His Majesty's pleasure*. And now there lived together at this time many eminent players, concerning whom we cannot but lament that such imperfect accounts are transmitted to us. The little, however, which is known, the reader will find collected together, with great accuracy, by Mr. Malone, in his *Supplement to Shakspeare*, to which work we refer our readers for further information†.

And now the theatre seems to have been at its height of glory and reputation. Dramatic authors abounded, and every year produced a number of new plays: nay, so great was the passion at this time for show or representation, that it was the fashion for the nobility to celebrate their weddings, birth-days, and other occasions of rejoicing, with masques and interludes, which were exhibited with surprising expense; that great architect Inigo Jones being frequently employed to furnish decorations with all the magnificence of his invention. The King and his Lords, the Queen and her Ladies, frequently performed in these masques at court, and all the nobility in their own private houses: in short, no public entertainment was thought complete without them; and to this humour it is that we owe (and perhaps it is all that we owe it) the inimitable *Masque at Ludlow Castle*. The same universal eagerness after theatrical diversions continued during the whole reign of King James, and great part of Charles the First, till Puritanism, which had now gathered great strength, openly opposed them as wicked and diabolical. But Puritanism, from a thousand concurrent causes, every day increasing, in a little time overturned the constitution; and, among their many reformatations, this was one, the total suppression of all plays and playhouses.

This event took place on the 11th day of February 1647, at

* A copy of this patent may be seen in Mr. Whalley's edition of Ben Jonson's Works, vol. i. p. lxii.

† See likewise Mr. Malone's "Inquiry into the Authenticity of certain miscellaneous Papers and legal Instruments, published Dec. 24, 1795, and attributed to Shakspeare, Queen Elizabeth, and Henry Earl of Southampton," &c. 8vo. 1796. Also Mr. George Chalmers's "Apology for the Believers in the Shakspeare Papers," &c. 8vo. 1797; and the "Supplemental Apology," by the same, 8vo. 1799. We could almost pardon the imposture of Mr. Ireland, in consideration of its having produced such a valuable accession of early stage history as has been collected into the three volumes mentioned in this note.

which time an ordinance was issued by the Lords and Commons, whereby all stage-players, and players of interludes and common plays, were declared to be rogues, and liable to be punished according to the statutes of the thirty-ninth of Queen Elizabeth, and seventh of King James the First. The Lord Mayor, Justices of the Peace, and Sheriffs of the city of London and Westminster, and of the counties of Middlesex and Surrey, were likewise authorized and required to pull down and demolish all playhouses within their jurisdiction, and apprehend any persons convicted of acting, who were to be publicly whipped; after which they were to be bound in a recognizance to act no more; and in case of a refusal to enter into such obligation, the parties were to be committed until they found such security. If, after conviction, they offended again, they were thereby declared incorrigible rogues, and to be punished and dealt with as such. It was also declared, that all money collected at playhouses should be forfeited to the poor; and a penalty of five shillings was imposed on every person who should be present at any dramatic entertainment.

Before the promulgation of this severe ordinance, the performances of the stage had been frequently interrupted, even from the commencement of hostilities between the King and his Parliament*. Of the several actors at that time employed in the theatres, the greater part, who were not prevented by age, went immediately into the army, and, as might be expected, took part with their Sovereign, whose affection for their profession had been shown in many instances previous to the open rupture between him and his people. The event of war was alike fatal to monarchy and the stage. After a violent and bloody contest, both fell together; the King lost his life by the hands of an executioner; the theatres were abandoned and destroyed; and those by whom they used to be occupied were either killed in the wars, worn out with old age, or dispersed in different places, fearful of assembling, lest they should subject themselves to the penalty of the ordinance, and give offence to the ruling powers.

The fate of their royal master being determined, the surviving dependants on the drama were obliged again to return to the exercise of their former profession. In the winter of the year 1648 they ventured to act some plays at the Cockpit; but were soon interrupted and silenced by the soldiers, who took them into custody in the midst of one of their performances, and committed them to prison. After this ineffectual attempt to settle at their former quarters, we hear no more of any public exhibition for some time. They still, however, kept together, and, by connivance of the com-

* See a copy of a proclamation to this effect, dated Sept. 1642, in *The European Magazine*, vol. lii. p. 192.

manding officer at Whitehall, sometimes represented privately a few plays at a short distance from town. They also were permitted to entertain some of the nobility at their country-houses, where they were paid by those under whose protection they acted. They also obtained leave at particular festivals to divert the public at the Red Bull; but this was not always without interruption. Those at the head of affairs still continued their implacable rancour against all who were connected with polite letters, and the unfortunate actors who survived to this period felt the greatest distress: a slender and precarious support was all they could obtain. In this situation several of them were obliged to draw forth the manuscripts of their contemporaries which they had in their possession, and many plays were published which might otherwise have never seen the light.

But though the fury of religious zeal seemed to threaten that the stage should never revive, and every method was taken which might tend to accomplish that design, the pleasure which had been received from dramatic entertainments was too strong to be totally overcome. Amidst the gloom of fanaticism, and while the royal cause was considered as desperate, Sir William Davenant, without molestation, exhibited entertainments of declamation and music, after the manner of the ancients, at Rutland House. He began in the year 1656, and two years afterwards removed to the Cockpit, Drury Lane, where he performed until the eve of the Restoration.

On the appearance of that event's taking place, the retainers of the theatre then remaining collected themselves together, and began to resume their former employment. In the year 1659, about the time General Monk marched with his army out of Scotland towards London, Mr. Rhodes, a bookseller, who had formerly been wardrobe-keeper to the company which acted at Black Friars, fitted up the Cockpit in Drury Lane. The actors he procured were chiefly new to the stage; and two of them, Betterton and Kynastou, had been his apprentices. About the same time, the few performers who had belonged to the old companies assembled, and began to act at the Red Bull, in Saint John's Street; and from the eagerness with which two patents were soon afterwards obtained from the Crown, it may be presumed that they met with a considerable share of success. Sir William Davenant, before the civil wars broke out, had been favoured with a patent by Charles the First, and therefore his claim to a new one was warranted, as well by his former possession, as by his services and sufferings in the royal cause. The other candidate was Thomas Killigrew, Esq. a person who had rendered himself acceptable to his Sovereign, as much by his vices and follies, as by his wit, or attachment to him in his distress.

The actors who had been employed by Rhodes soon afterwards were taken under the protection of Sir William Davenant; and the remains of the old companies were received by Mr. Killigrew; all of them were sworn by the Lord Chamberlain, as servants of the Crown; the former being styled the Duke of York's company; and the latter that of the King.

The King's company, after their removal from the Red Bull, performed in a new-built house, situated in Gibbons's Tennis Court, near Clare Market. But this Theatre not being well adapted for the use to which it was appropriated, they were obliged to erect a more convenient one in Drury Lane. This latter was finished and opened on the 8th day of April 1663, with Beaumont and Fletcher's comedy of *The Humorous Lieutenant*, which was acted twelve nights successively.

During these removals of the King's company, their rivals belonging to the Duke of York were shifting their places of performance, and were some time before they were wholly settled. From the Cockpit they went to a new Theatre, built in Lincoln's Inn Fields, which was opened in the spring of the year 1662, after several of their plays had been rehearsed at Apothecaries' Hall. But this playhouse was likewise soon discovered to be ill-contrived and inconvenient, and Sir William Davenant found it necessary to search out a new spot whereon to erect one more commodious. He fixed upon Dorset Garden, in Salisbury Court, for this purpose, but did not live to see the edifice made any use of. This Theatre will be mentioned hereafter.

The two companies being now established at Drury Lane and Lincoln's Inn Fields, they each began to exert their endeavours to obtain the favour of the town. The principal performers in the King's company were, of the men, Hart, Mohun, Burt, Winter-æel, Lacy, Cartwright, and Clun; to whom, after the opening of Drury Lane Theatre, were added Joe Haines, Griffin, Goodman, and some others. Among the women were, Mrs. Corey, Mrs. Marshall, Mrs. Knep, and afterwards Mrs. Boutel and Mrs. Eleanor Gwyn. Of the Duke's company were, Betterton, Sheppy, Kynaston, Nokes, Mosely, and Floyd, who had all performed under Rhodes; Harris, Price, Richards, and Blagden, were added by Sir William Davenant, who also, about a year after, received Smith, Sandford, Medburn, and two others. The actresses were, Mrs. Davenport, Mrs. Sanderson (who afterwards married Mr. Betterton), Mrs. Davies, and Mrs. Long; all of whom boarded in the patentee's house. Besides these, were Mrs. Gibbs, Mrs. Norris, Mrs. Holden, and Mrs. Jennings; and, if any dependance may be placed on the judgment of those who then frequented plays, there were more excellent performers in each

company than have ever been seen together at any one time since that period.

The avidity of the public for theatrical entertainments sufficiently recompensed, for a considerable time, the assiduity of the performers, and the expectations of the managers and proprietors. Their success was, however, soon interrupted by national calamities. In 1665, the plague broke out in London with great violence; and in the succeeding year, the fire, which destroyed the metropolis, put a stop to the further progress of stage-performances.

After a discontinuance of eighteen months, both houses were again opened at Christmas 1666. The miseries occasioned by the plague and fire were forgotten, and public diversions were again followed with as much eagerness as they had been before their interruption. Both companies were at first successful; but after the novelty of the several performers was worn away, and their stock of plays had been repeated until they became familiar, the Duke's company, excellent as they were allowed to be, felt their inferiority by the slender audiences they were able to draw together. This consideration induced Sir William Davenant to try the effects of a new Theatre, built with greater magnificence than that in Lincoln's Inn Fields, and he chose Dorset Garden, probably where the old playhouse in Salisbury Court stood, as a proper place for the purpose; but before this Theatre was finished he died; and on that event the management of his property therein came into the hands of his widow Lady Davenant, Mr. Betterton, and Mr. Harris, assisted by Charles Davenant, afterwards well known as a politician and civil lawyer. This new house was opened in November 1671, notwithstanding an opposition made to it by the city of London. But the opinion of the public still inclining to the King's company, Mr. Davenant was obliged to have recourse to a new species of entertainment. He determined to call in the assistance of show and sound; he increased the splendour of his scenery, and introduced music, singing, and dancing, into some of the pieces represented. Dramatic operas, with expensive decorations, soon came into fashion, and enabled the Duke's company to obtain an advantage over their competitors, which they were confessedly not entitled to by their merit.

Soon after the Duke's company began to act in their new Theatre, an accident happened, which must have disabled their antagonists from contending with them for a short time. In January 1671-2, the playhouse in Drury Lane took fire, and was entirely demolished. The violence of the conflagration was so great, that between fifty and sixty adjoining houses were burnt down.

Whither the company belonging to this house removed, we

have not been able to discover, though we find they continued to act in the several years which intervened between the destruction of the old house and its being rebuilt; and from the series of plays which they produced, it seems probable that they immediately occupied some Theatre which then remained unused. The proprietors of the old playhouse, after they had recovered from the consternation which this accident had thrown them into, resolved to rebuild their Theatre, with such improvements as might be suggested; and for that purpose employed Sir Christopher Wren, the most celebrated architect of his time, to draw the design, and superintend the execution of it. The plan which he produced, in the opinion of those who were well able to judge of it, was such a one as was alike calculated for the advantage of the performers and spectators; and the several alterations afterwards made in it, so far from being improvements, contributed only to defeat the intention of the architect, and to spoil the building.

The new Theatre, being finished, was opened on the 26th of March 1674. On this occasion a prologue and epilogue were delivered, both written by Mr. Dryden, in which the plainness and want of ornament in the house, compared with that in Dorset Gardens, were particularly mentioned. The encouragement given to the latter, on account of its scenery and decorations, was not forgotten; and as an apology for the deficiency of embellishment, which was to be found in the former, the direction of His Majesty is expressly asserted. That the concerns of the stage were sometimes thought not unworthy the notice of royalty, is very well known.

The preference given to Davenant's Theatre, on account of its scenery and decorations, alarmed those belonging to the rival house. To stop the progress of the public taste, and to divert it towards themselves, they endeavoured to ridicule the performances which were so much followed. The person employed for this purpose was Thomas Duffet, who parodied *The Tempest*, *Macbeth*, and *Psyche*: these efforts were, however, ineffectual. The Duke's Theatre continued to be frequented; the victory of sound and show over sense and reason was as complete in the Theatre at this period as it hath often been since. The King's Theatre languished; but the great expenses incurred at the other diminished their gains to such a degree, that after a few years the leaders in each discovered that it would be for their mutual advantage to unite their interests together, and open but one house. Of those who originally belonged to Killigrew's company, several had quitted the stage, some were dead, and the chief who remained began to experience the infirmities of age. These considerations induced them to listen to overtures from Davenant, Betterton, and Smith, who entered into an agreement with Hart and Kynaston, which

effectually detached those performers from the King's Theatre. Their revolt, and the influence which they possessed, seem to have effected the union sooner than it otherwise might have been agreed to, though it could not have been prevented any length of time, having been recommended by the King. The junction took place in the year 1682; on which event the Duke's company quitted Dorset Gardens, and removed to Drury Lane. Hart performed no more, but retired on a pension; and Mohun soon afterwards died. The remainder of the troop were incorporated with the Duke's, and thenceforth were styled the King's company.

The advantages which were expected to follow this junction do not appear to have been the consequence of it. Though the patents were united, the profits to the proprietors and performers seem not to have been increased. The old patentees either sold their authority to new adventurers, or relinquished all their attention to the management. On the 30th of August 1687, Mr. Charles Davenant assigned his patent to Alexander Davenant, Esq. who, on the 24th of March 1690, sold his interest therein to Christopher Rich, a lawyer, whose name is often to be found in the future annals of the Theatre. This gentleman, who was not possessed of abilities calculated to make the stage flourish under his administration, soon contrived to engross the whole power into his own hands. By various instances of mismanagement, he alienated the affections of the principal performers from him, and by wanton oppressions provoked them to attempt their deliverance from the tyranny he exercised over them. An association of the actors was entered into, with Betterton at the head of it. Their complaint, by means of the Earl of Dorset, was laid before King William, and was considered of sufficient importance to engage the attention of His Majesty. The principal lawyers at that period were consulted, who agreed that the grants from King Charles to Killigrew and Davenant did not preclude the reigning prince from giving a similar authority to any person with whom he might choose to intrust it. In consequence of this opinion, a license was granted to a select number of the players, to act in a separate Theatre for themselves.

This favour being obtained, a subscription was set on foot for building a new Theatre within the walls of the Tennis Court, in Lincoln's Inn Fields. The people of quality, to show their sense of the ill treatment which the actors had received, contributed very liberally for this purpose. The patentees became sensible of the folly of their conduct, and, to repair the mischief they had done themselves, endeavoured to retain as many of the actors as they could engage. To supply the places of some who had left them, they brought a few new performers from the companies in

the country, and made the best disposition they were able to encounter their enemies.

The Theatre in Lincoln's Inn Fields was opened on the 30th of April 1695, with the new comedy of *Love for Love*, which was acted with extraordinary success during the remainder of the season. The new adventurers, however, met with an opposition from a quarter where it was not expected. A number of the inhabitants of Lincoln's Inn Fields, finding themselves incommoded by the concourse of coaches which the playhouse drew together, had recourse to the law, to remedy the inconveniences they suffered. In Trinity Term, they moved the Court of King's Bench for a prohibition to restrain the company from acting any longer at the new house; and a rule being granted, cause was shown against it in the succeeding term, when further time was allowed to each party to come before the court more fully prepared to support and invalidate their several suggestions. The event of this lawsuit can only be conjectured from the company's being permitted to act until their removal to the Haymarket.

The prosperity of the new house was of no long continuance. After one or two years success, the audiences began to decline, and it was found that two rival Theatres were more than the town was able to support. The old house suffered all the distresses which obstinacy and ignorance in a manager, at the head of a raw unexperienced set of actors, could produce. Having little judgment to direct him in the conduct of a Theatre, he not only permitted the best plays to be mangled by the most despicable performers, but, by the introduction of tumblers and buffoons, and other extravagances, brought the entertainments of the stage to the lowest degree of contempt. He persisted, however, to the last in the same mode of conduct, which his son afterwards followed, and by that means had a greater influence on the present public entertainments than at first sight would be thought probable.

While the rival Theatres were contending against each other with inveterate malice, an enemy to the very toleration of dramatic entertainments appeared, who, with considerable ability, and with all the rigid puritanical maxims of a severe sect, attacked the stage on account of its profaneness and immorality. This was the celebrated Jeremy Collier, who, in 1697, published a book, containing a severe invective against the acting of plays, the profligacy of the performers, and the licentiousness of the poets; and having some truth and justice on his side, the advocates for the Theatre found themselves hard pressed to answer the charges brought against their favourite diversion. It cannot be denied but that many authors, and some in great favour with the public, had written in a manner which warranted the censure of every person

who professed the least regard to propriety or decency. Mr. Collier was opposed by Congreve, Vanbrugh, Dryden, Dennis, and others, with wit and humour, but without confuting the objections which had been started, either against themselves individually, or against the stage in general. The public opinion ran so much against the defenders of the Theatre, and in favour of their enemy, that King William considered Mr. Collier's book as a work which entitled the author of it to some lenity in a prosecution then carrying on in consequence of errors in his political conduct. This controversy produced as much as could be wished for from it. Mr. Cibber observes, the calling our dramatic writers to this strict account "had a very wholesome effect upon those who writ after this time. They were now a great deal more upon their guard; indecencies were no longer wit; and by degrees the fair sex came again to fill the boxes on the first day of a new comedy, without fear or censure."

To forward the stage's reformation, prosecutions were commenced against some of the performers for repeating profane and indecent words. Several were found guilty; and Betterton and Mrs. Bracegirdle were actually fined. These severities were not entirely thrown away. From this period may be dated the introduction of that more refined taste, which hath done so much credit to the British Theatre.

The managers, acting under the united patents, had hitherto made use of both the Theatres in Dorset Garden and Drury Lane; but about this time the former of these houses was deserted. The company which had been left by Betterton and his party, after struggling with unequal force against the excellent performers who listed under the banner of that respectable veteran, began now to remove the prejudices which had been entertained against them, and to claim their share of applause. Many of them were much improved. They had the advantage of youth; and having had the opportunity of exhibiting themselves in new characters, where comparisons to their disadvantage could not be made, they began to be viewed in a more favourable light. In the mean time, Betterton and some of his associates were daily losing ground, through old age. Their system of management, which had been hastily settled, deprived their principal friend of that authority which is necessary for the person who undertakes to govern any body of people, and especially those who belong to a Theatre. The house itself was too small, and poorly fitted up; in short, very insufficient for the purposes of profit or splendour. These considerations induced Sir John Vanbrugh to procure subscriptions for erecting a new and magnificent playhouse in the Haymarket, calculated to do honour to the architect and to the nation, and at the same time produce wealth to those who were con-

cerned in it. The sum of 3000*l.* was immediately raised, and the building begun under Sir John's direction.

On this scheme being proposed, it was agreed that Mr. Betterton should assign over to Vanbrugh his license to perform, and for the future serve only as an actor, without any concern in the conduct or direction of the Theatre. The proposal was readily assented to on the part of Betterton. He had now been upon the stage between forty and fifty years, and found the infirmities of age beginning to make inroads upon his constitution. He was therefore desirous of repose, and to be relieved from the fatigues of management. In the latter part of the year 1704, he performed his part of the agreement, by surrendering to Sir John Vanbrugh all his right and interest in the license granted to him. The new proprietor associated himself with Mr. Congreve, and, from the joint abilities of such excellent writers, great expectations were formed. On the 9th of April 1705, the Theatre was opened with an Italian opera, which did not meet with the success expected from it. The failure of their first hope obliged the principal manager to exert himself; and he accordingly, with that happy facility which accompanied him in writing, immediately produced no less than four new pieces. But these were insufficient to bring the Theatre into reputation. It was soon found, that the architect of it was better qualified to support the stage by his writings than to construct houses to act his performances in. Every piece represented appeared under manifest disadvantage. The edifice was a vast triumphal piece of architecture, wholly unfit for every purpose of convenience; the massy columns, the gilded cornices, and lofty roofs, availed very little, when scarcely one word in ten could be distinctly heard, for it had not then the form it has now. "At the first opening it," says Mr. Cibber, "the flat ceiling, that is now over the orchestre, was then a semi-oval arch, that sprung fifteen feet higher from above the cornice. The ceiling over the pit too was still more raised, being one level line from the highest back part of the upper gallery to the front of the stage; the front boxes were a continued semicircle to the bare walls of the house on each side: this extraordinary and superfluous space occasioned such an undulation from the voice of every actor, that generally what they said sounded like the gabbling of so many people in the lofty aisles in a cathedral. The tone of a trumpet, or the swell of an eunuch's holding note, 'tis true, might be sweetened by it; but the articulate sounds of a speaking voice were drowned by the hollow reverberations of one word under another." To these disadvantages the situation might be added; it had not at that time the benefit of a large city, which hath since been built in its neighbourhood, and it was too remote from the then frequenters of the Theatre to be much attended

by them. All these circumstances uniting together, afforded so little prospect of profit or success, that, in a few months, Mr. Congreve gave up his share and interest wholly to Sir John Vanbrugh; who, at the end of the second season, either finding the gains which arose from the management too few, or the trouble arising from his attendance on it too much, grew also disgusted with his situation, and wished to be relieved from it. But of so little value was the Theatre considered at that juncture, that no person thought it of consequence enough to apply for it. At length it was offered to Mr. Owen Mac Swiny, a mere adventurer, without property, who had been employed by Mr. Rich as under-manager, and who, with the concurrence of his principal, agreed for it at the rate of five pounds for every acting day, and not to exceed 700*l.* in the year. The new manager entered upon his undertaking in the latter part of the year 1706, and at the end of the first season found that he had considerably improved his fortune.

From the time that Mr. Rich got possession of Drury Lane Theatre, he had paid no regard to the property of any of the parties who had joint interests with him, but proceeded as though he was sole proprietor of it. Whatever he received he kept to himself, without accounting to any of his partners; and he had continued this mode of conduct so long, that those who had any claims on the Theatre abandoned them, in despair of ever receiving any advantage from them. The concerns of the playhouse were thought of so little worth, that about this time Sir Thomas Skipwith, who, Cibber says, had an equal right with Rich, in a frolic, made a present of his share to Colonel Brett, a gentleman of fortune, who soon after forced himself into the management, much against the inclination of his partner. The ill effect of two playhouses being open at once, in point of profit, appeared so evident to Mr. Brett, that the first object he dedicated his attention to was a reunion of the two companies; and through the interposition of the Lord Chamberlain, he effected it in the year 1708. It was then resolved, that the Theatre in the Haymarket should be appropriated to Italian operas, and that in Drury Lane to plays. The one was given to Swiny, and the other continued with Rich and Brett; the latter of whom, conducting the business of it in a different manner from what it had heretofore been, brought it once more into so good a state, that Sir Thomas Skipwith repented of his generosity, and applied to the Court of Chancery to have the property he had given away restored to him. Colonel Brett, offended at this treatment, relinquished his claim; and Mr. Rich again possessed himself of all the powers of the patent.

Instead of being warned, by the experience of past times, to avoid the difficulties which a tyrannical and oppressive behaviour

to the performers had created, the acting manager resumed his former conduct, without fearing or apprehending any resistance to his measures. An application to the Lord Chamberlain was the consequence; and that officer, who was supposed to possess both an absolute and undefinable authority over the stage, agreed to permit as many of the actors as chose to engage with Swiny to desert from Drury Lane, and act at the Haymarket. A private treaty was accordingly entered into; and Wilks, Dogget, and Cibber, were proposed to be managers and joint-sharers with Swiny in conducting the Theatre, which for the future was to be used both as a play-house and an opera-house. After all the preliminaries were settled, the Lord Chamberlain issued an order, dated 7th of June 1709, forbidding the patentees to perform any longer; on which the house was shut up.

The deserters immediately began to alter the Haymarket Theatre, in order to obviate the inconveniences of its original construction, and make it fit for the representation of dramatic performances. They began to act in the winter of 1709; and their audiences so much exceeded their expectations, that they would have had every reason to be content with the change which had happened, if the direction of the operas, which this season began to decline, had not greatly diminished their profits. On the whole, however, they appear to have received more than they had done at Drury Lane; and therefore were not dissatisfied with their emancipation from the authority of their former governor.

The power of the Chamberlain had always been implicitly acknowledged. Those therefore who had any concern in the interdicted Theatre patiently submitted to the prohibition, and had recourse only to supplications in order to procure a revocation of the silencing order. As it was put in execution so late in the season, no immediate detriment ensued; and it was generally expected, that, as the time of acting approached in the following winter, the proprietors would be permitted to open their house. The summer was taken up in petitions to the Chamberlain, and appeals to the Queen's justice and humanity, both from the patentees and players. The applications, however, were not crowned with success; the order was still continued in force, and at the beginning of the season one Theatre only was employed.

As soon as it appeared with certainty that the old manager would not be able to obtain a recall of the order for silencing the patent, one who had some property in the house, and who had joined in all the applications to be relieved against the Chamberlain's mandate, determined to avail himself of his interest at court, and profit by the distress of his partners. This was William Collier, Esq. a lawyer, of an enterprising head and a jovial heart. He was a member of Parliament, and by his convivial qualities

had become a favourite with the people then in power, and was often admitted to partake with them in those detached hours of life when business was to give way to pleasure.

This gentleman, observing the situation of theatrical affairs to be desperate in the hands of Mr. Rich, applied for and obtained a license to take the management of the company left at Drury Lane. The late patentee, who still continued in the Theatre, though without the power of using it, was not to be removed without compulsion. Mr. Collier, therefore, procured a lease of the house from the landlords of it, and, armed with this authority, took the advantage of a rejoicing night, the 22d of November, when, with a hired rabble, he broke into the premises, and turned the former owner out of possession.

Here ended the power of Mr. Rich over the Theatres. After his expulsion from Drury Lane, he employed the remainder of his life in rebuilding the playhouse in Lincoln's Inn Fields, which was opened about six weeks after his death by his son, in the year 1714, with the comedy of *The Recruiting Officer*. Both this Theatre and its manager will be mentioned hereafter.

The scheme which Mr. Collier had engaged in did not prosper according to his wishes; the profits of the season were very small, and by no means a compensation for the trouble, risk, and expense, which he had been at in seating himself on the theatrical throne. The joint-sharers at the Haymarket had acquired both fame and money; he therefore meditated an exchange of Theatres with them, and, by again employing his influence at court, soon effected it. By the agreement which was then entered into between the rival managers, the sole license for acting plays was vested in Swiny and his partners; and the performance of operas was to be confined to the Haymarket, under the direction of Collier.

The authority which this gentleman had now obtained in the Opera-house, he immediately farmed to Aaron Hill, Esq. for 600*l.* per annum; but before the season expired, he resumed the management again into his own hands. The flourishing state of Drury Lane had attracted his notice and envy. He grew again dissatisfied with his station, and proposed once more to return to the stage he had abandoned. The same power which had hitherto supported him in his caprices still continued to favour him. Swiny was obliged to return to the Haymarket; and Collier, Wilks, Dogget, and Cibber, remained at Drury Lane, where, from this period, the abilities, industry, and integrity of the managers, brought their Theatre into so much reputation, that it became to them the source of independence during the rest of their lives. On the contrary, at the end of the first season, Swiny was

ruined at the Haymarket, and obliged to banish himself from the kingdom.

As soon as the new regulation was settled, Collier rendered his share a sinecure, and agreed to accept a certain sum annually in lieu of all claims. In 1712, the tragedy of *Cato* was acted, wherein Mr. Booth acquired so much reputation, that he was encouraged to solicit for a share in the management of the Theatre, and was gratified in it during the succeeding year. On his introduction, Dogget, in disgust, retired from the management, to which he never afterwards returned.

In the year 1714 Queen Anne died; and, among the changes which that event brought about, the management of Drury Lane Theatre was not too inconsiderable to attract the notice of the court. At the desire of the acting managers, Sir Richard Steele procured his name to be inserted, instead of Collier's, in a new license jointly with them; and this connexion lasted many years, equally to the advantage of all the parties. In this year, the prohibition, which the patent had been long under, was removed; and Lincoln's Inn Fields Theatre opened under the direction of the late Mr. John Rich.

No sooner were dramatic performances permitted at two Theatres, than the manager of the weaker company was obliged to have recourse to foreign aid, and to oppose his antagonists with other weapons than the merits of his actors, or the excellence of the pieces represented by them. The performers who were under Mr. Rich's direction were so much inferior to those at Drury Lane, that the latter carried away all the applause and favour of the town. In this distress, the genius of the new manager suggested to him a species of entertainment, which hath always been considered as contemptible, but which at the same time hath been ever followed and encouraged. Pantomimes were now brought forward; and, as sound and show had in the last century obtained a victory over sense and reason, the same event would have followed again, if the company at Drury Lane had not, from the experience of past times, thought it advisable to adopt the same measures. The fertility of Mr. Rich's invention in these exotic entertainments, and the excellence of his own performance in them, must be ever acknowledged. By means of these only, he kept the managers of the other house at all times from relaxing their diligence; and, to the disgrace of public taste, frequently obtained more money by such ridiculous and paltry performances, than all the sterling merit of the rival Theatre was able to acquire.

The business of the stage was carried on successfully, and without interruption, until about the year 1720; when on a disgust which the Duke of Newcastle, then Lord Chamberlain, had received from Mr. Cibber, that gentleman was for some time for-

hidden to perform; and soon after a difference arising between the same nobleman and Sir Richard Steele, the power which had been often exercised by the persons who had held his Grace's office was exerted, and an order of silence was enforced against the managers. On this occasion a controversy succeeded; but how long the prohibition lasted, or in what manner the difference was adjusted, no where appears.

In this year 1720, a new playhouse was erected in the Haymarket, by one Mr. Potter, a carpenter. It was not built for any particular person or company, but seems to have been intended as a mere speculation by the architect, who relied on its being occasionally hired for dramatic exhibitions.

The harmony which had subsisted for many years between Sir Richard Steele and his partners was soon afterwards interrupted, and the affairs of the Theatre became again the objects of a Chancery litigation, which, in 1726, was determined in favour of the acting proprietors by a decree of Sir Joseph Jekyll, then Master of the Rolls. The breach, however, which this dispute had made would perhaps never have been healed, had Sir Richard been able to have resumed his share of the management. His faculties at this time began to decline: he soon afterwards retired into Wales, where he died on the 1st of September 1729.

As the powers of the patent granted to him terminated at the end of three years after his death, the remaining managers solicited and obtained a renewal of the authority for twenty-one years, commencing on the 1st of September 1732; but the prosperous course of their affairs was doomed about this time to be first checked, and afterwards put an end to, by the illness and deaths of the principal persons concerned in the Theatre. Booth was rendered incapable of performing for several years before he died. On the 23d of October 1730, the stage suffered an irreparable loss by the death of Mrs. Oldfield; and about the same time Mrs. Porter was prevented from acting by the misfortune of a dislocated limb. To complete the whole, Wilks died in September 1731; and Cibber, disliking his new partners, grew weary of his share, and took the earliest opportunity of parting with it.

The number of Theatres in London was this year [1729] increased, by the addition of one in Goodman's Fields, which met with great opposition from many respectable merchants and grave citizens, who apprehended much mischief from the introduction of these kinds of diversions so near to their own habitations. Some of the clergy also took the alarm, and preached with vehemence against it. Mr. Odell, however, the proprietor, was not deterred from pursuing his design; he completed the building, and, having collected a company, began to perform in it. It is asserted, that for some time he got not less than one hundred

pounds a week by this undertaking; but the clamour against it continuing, he was obliged to abandon the future prosecution of his scheme; by which means he sustained a considerable loss. It was afterwards revived by Mr. Giffard with some degree of success.

The patent for Drury Lane being renewed, Mr. Booth, who found his disorder increase, began to think it was time to dispose of his share and interest in the Theatre. The person upon whom he fixed for a purchaser was John Highmore, Esq. a gentleman of fortune, who unhappily had contracted an attachment to the stage, from having performed the part of Lothario one night for a wager. A treaty between them was set on foot soon after Mr. Wilks's death, and was concluded by Mr. Highmore's agreeing to purchase one half of Mr. Booth's share, with the whole of his power in the management, for the sum of two thousand five hundred pounds. Before his admission, Mrs. Wilks had deputed Mr. Ellis to attend to the conduct of the Theatre in her behalf. The introduction of two people into the management, who were totally unqualified either by their abilities or experience for the offices they were to fill, gave offence to Mr. Cibber: he therefore, to avoid being troubled with the importance of the one or the ignorance of the other of his brethren, authorized his son Theophilus to act for him as far as his interest was concerned. The first season was ended with some profit to the patentees; but Mr. Highmore, being hurt by the impertinence of young Cibber, determined to get rid of his interference, and purchased the father's share for the sum of three thousand guineas.

This second purchase by Mr. Highmore was made at the beginning of the season of 1733, about the same time that Mrs. Booth sold her husband's remaining share to Mr. Giffard. Mr. Highmore's connexion with the Theatre began now to be attended with alarming consequences to him; two weeks had hardly passed before the principal actors, spirited up by young Cibber, determined to revolt from the patentees, and set up for themselves. The house called the Little Theatre in the Haymarket, was then unoccupied; they therefore agreed to rent it of the proprietor, and, after making the necessary alterations, opened it with the comedy of *Love for Love*, to an elegant crowded audience.

The patentees also, though weakened by the desertion of their best performers, began to act at the usual time. To supply the places of those who had left their service, they were obliged to have recourse to such assistance as the country companies would afford. With all the help they could obtain, their performances were so much inferior to those exhibited at the Haymarket, that a constant loss was sustained until the end of the season. Mr. Highmore in the mean time buoyed himself up with hopes of obtaining reuress, first from the Lord Chamberlain, and afterwards

by putting the laws concerning vagrants in force against the delinquent players. In both these expectations he found himself disappointed. The losses fell so heavy upon him, that he was under the necessity of giving up the contention, in order to secure a small part of the property he had imprudently risked in this unfortunate undertaking.

The person who now succeeded to the patent of Drury Lane playhouse was Charles Fleetwood, Esq. a gentleman who at one period of his life had possessed a very large fortune, of which at this time a small portion only remained. He purchased not only the share belonging to Mr. Highmore, but those of all the other partners; and so little value was then set upon the Theatre, that the whole sum which he disbursed for it hardly more than exceeded the half of what Mr. Highmore had before paid. The revolting actors were by this time become dissatisfied with their situations. A treaty was therefore opened, and soon concluded, for their return to Drury Lane.

Although dramatic entertainments were not at this time supported by the abilities of any actors of extraordinary merit, and the characters of those excellent performers who had lately been lost from Drury Lane were very ill supplied, yet this period seems to have been particularly marked by a spirit of enterprise which prevailed in theatrical affairs. The ill fortune of Mr. Odell, at Goodman's Fields, had not extinguished the expectations of another schemer, who solicited and obtained a subscription for building a magnificent playhouse in that part of the town; and, in spite of all opposition, it was completed and opened on the 2d day of October 1732, with the play of *King Henry IV.* Mr. Giffard, the new proprietor, however, did not remain long there. In 1733 the house in Covent Garden was finished, and Mr. Rich's company immediately removed thither, which occasioned the old building in Lincoln's Inn Fields to be deserted. Mr. Giffard was then advised, that it would be more for his advantage to quit Goodman's Fields, and take the vacant edifice. He accordingly agreed for it in 1735, and acted there during the two ensuing years.

Soon afterwards, though at a time when so many Theatres were employed to divert the public, and when none of them were in a flourishing state, the imprudence and extravagance of a gentleman, who possessed genius, wit, and humour, in a high degree, obliged him to strike out a new species of entertainment, which in the end produced an extraordinary change in the constitution of the dramatic system. To extricate himself out of difficulties in which he was involved, and probably to revenge some indignities which had been thrown upon him by people in power, that admirable painter and accurate observer of life, the late Henry Fielding, de-

terminated to amuse the town at the expense of some persons in high rank, and of great influence in the political world: for this purpose he got together a company of performers, who exhibited at the Theatre in the Haymarket, under the whimsical title of the *Great Mogul's Company of Comedians*. The piece he represented was *Pasquin*, which was acted to crowded audiences for fifty successive nights. Encouraged by the favourable reception this performance met with, he determined to continue at the same place the next season, when he produced several new plays, some of which were applauded, and the rest condemned. As soon as the novelty of the design was over, a visible difference appeared between the audiences of the two years. The company, which, as the play-bills said, dropped from the clouds, were disbanded; and the manager, not having attended to the voice of economy in his prosperity, was left no richer nor more independent than when he first engaged in the project.

The severity of Mr. Fielding's satire in these pieces had galled the minister to that degree, that the impression was not erased from his mind when the cause of it had lost all effect. He meditated therefore a severe revenge on the stage, and determined to prevent any attacks of the like kind for the future. In the execution of this plan he steadily persisted; and at last had the satisfaction of seeing the enemy, which had given him so much uneasiness, effectually restrained from any power of annoying him on the public theatres. An Act of Parliament passed, in the year 1737, which forbade the representation of any performance not previously licensed by the Lord Chamberlain, or in any place except the city of Westminster and the liberties thereof, or where the royal family should at any time reside. It also took from the Crown the power of licensing any more Theatres, and inflicted heavy penalties on those who should hereafter perform in defiance of the regulations in the statute. This unpopular act did not pass without opposition. It called forth the eloquence of Lord Chesterfield in a speech, wherein all the arguments in favour of this odious law were answered, the dangers which might ensue from it were pointed out, and the little necessity for such hostilities against the stage clearly demonstrated. It also excited an alarm in the people at large, as tending to introduce restraints on the liberty of the press. Many pamphlets were published against the principle of the act; and it was combated in every shape in which wit, ridicule, or argument, could oppose it. All these, however, availed nothing; the minister had resolved, and the parliament was too compliant to slight a bill which came recommended from so powerful a quarter. It therefore passed into a law, and fired the then, and all future, ministers from any apprehensions of mischief from the wit or malice of dramatic writers.

The year 1741 was rendered remarkable in the theatrical world by the appearance of an actor, whose genius seemed intended to adorn, and whose abilities were destined to support, the stage. This was the late Mr. Garrick; who, after experiencing some slights from the managers of Drury Lane and Covent Garden, determined to make trial of his theatrical qualifications at the play-house in Goodman's Fields, under the direction of Mr. Giffard, who was at that time permitted to perform there without molestation. The part he chose for his first appearance was that of Richard the Third; in which he displayed so clear a conception of the character, such power of execution, and a union of talents so varied, extensive, and unexpected, as soon fixed his reputation as the first actor of his own or any former time. His fame spread through every part of the town with the greatest rapidity; and Goodman's Fields Theatre, which had been confined to the inhabitants of the city, became the resort of the polite, and was honoured with the notice of all ranks and orders of people.

At Goodman's Fields Mr. Garrick remained but one season; after which he removed to Drury Lane, where he continued to increase his reputation, and, by a prudent attention to the dictates of frugality and discretion, acquired a character which pointed him out as a proper person to succeed to the management of the Theatre a few years after; and a fortune which enabled him to accomplish that point when the opportunity offered.

The affairs of Drury Lane Theatre suffered all the mischiefs which could arise from the imprudence or inability of the manager. That gentleman had embarrassed his domestic concerns by almost every species of misconduct, and involved himself in such difficulties, that there remained no other means of extricating himself from them than by abandoning his country, and retiring abroad. About the year 1745 the whole of his property in the Theatre was either mortgaged or sold; and the patent, which had been assigned to some creditors, was advertised to be disposed of by public auction. Two bankers, Messrs. Green and Amber, became the purchasers; and they received into the management the late Mr. Lacey, to whom the conduct of the Theatre was relinquished. The calamities of the times affected the credit of many persons at this juncture; and among the rest of the new managers, who found themselves obliged to stop payment. Their misfortunes occasioned the patent again to become the object of sale: it was offered to several persons, but few appeared to have courage enough to venture upon it, even at the very low price then asked for it. At length it was proposed by Mr. Lacey, that he and Mr. Garrick should become joint-purchasers. The offer was accepted. A renewal of the patent was solicited and obtained. All the preliminaries were in a short time settled; and, in the year 1747, the

house was opened with a prologue written by Dr. Johnson, and spoken by Mr. Garrick.

From this period may be dated the flourishing state of the Theatre. The new partners were furnished with abilities to make their purchase advantageous to themselves, and useful to the public. Mr. Garrick's admirable performances insured them great audiences; and the industry and attention of Mr. Lacey were employed in rendering the house convenient to the frequenters of it. They both exerted their endeavours to acquire the favour of the town; and the preference which was given to them over their rivals at the other Theatre sufficiently proved the superior estimation they were held in. The harmony which subsisted between them contributed to the success of their undertaking, and their efforts in the end procured them both riches and respect.

The month of December 1761 was marked with the death of Mr. Rich, who had been manager under the patents granted by Charles the Second almost fifty years. His peculiar excellence in the composition of those performances which demanded show and expense enabled him, with an indifferent company of actors, to make a stand against the greatest performers of his time: he was unrivalled in the representation of his favourite character Harlequin, and possessed, with many foibles, some qualities which commanded the esteem of his friends and acquaintance. On his decease, the business of Covent Garden Theatre was conducted by his son-in-law Mr. Beard.

In the year 1763 Mr. Garrick, by the advice of his physicians, went abroad, in order to relax from the fatigues of his profession, and to re-establish his health, which had been much broken by an uninterrupted exertion of his abilities on the stage. He was absent two seasons, and then returned to the Theatre, where he remained until the year 1776.

The Theatre in the Haymarket had for some years been occupied in the summer-time by virtue of licenses from the Lord Chamberlain. In the month of July 1769, it was advanced to the dignity of a Theatre Royal; a patent being then made out to Mr. Foote, authorizing him to build a theatre in the city and liberties of Westminster, and to exhibit dramatic performances, &c. therein, from the 14th day of May to the 14th day of September, during his life. On this grant being passed, the patentee purchased the old play-house, which had been built in 1720, and immediately pulled it down. It was rebuilt in the course of the next year, and opened in the month of May 1769. Mr. Foote very successfully managed this Theatre until the season before his death.

From the decease of Mr. Rich, Covent Garden Theatre had been intrusted to the direction of his son-in-law Mr. Beard, who introduced several musical pieces to the stage, which were received

with applause, and brought considerable profits to those concerned in the house. The taste of the public inclined very much to this species of performance for several seasons; but, about the year 1766, the audiences beginning to lessen, and the acting manager finding no relief for a deafness with which he had long been afflicted, he became desirous of retiring from the bustle of a theatre to the quiet of private life. In the summer of 1767 a negotiation was set on foot by Messrs. Harris and Rutherford, for the purchase of all the property in the playhouse which belonged to the then proprietors; but the advantage of having a capital performer as one of the sharers being suggested, Mr. Powell was invited to join with them, and he recommended Mr. Colman as a person from whom the undertaking would receive great benefit. The proposal being assented to by the several parties, the property of the Theatre was assigned in August 1767; the conduct of the stage was intrusted to Mr. Colman, and the house opened on the 14th of September with the comedy of *The Rehearsal*; and a prologue written by Paul Whitehead, and spoken by Mr. Powell.

The disputes which soon afterwards arose among the new managers are unworthy of any notice, on account of the virulence and acrimony with which each party seems to have been inflamed; it is sufficient to observe, that after they had continued a long time, and had received a judicial determination, they were amicably ended.

Mr. Rutherford sold his share to Messrs. Leake and Dagge. Mr. Powell died in July 1769; and his widow afterwards married Dr. Fisher, who by that means became entitled to some part of her late husband's interest in the Theatre. Mr. Colman managed the affairs of the stage until the year 1774, when his right was purchased by the rest of his partners, to whom it was immediately assigned.

On the 23d of January 1774, Mr. Lacey died, leaving his property in Drury Lane Theatre to his son Willoughby Lacey, Esq. who continued to carry on the business of the stage in great harmony with his father's old friend and partner. At length an event took place, which the admirers of theatrical entertainments had long expected with concern, and now viewed with regret. Mr. Garrick, at a period when his powers had suffered little injury from time, and in the height of his fame and popularity, determined to relinquish all connexions with the stage, and retire to the honourable enjoyment of a large fortune, acquired in the course of near forty years spent in the service of the public. His last appearance was in the character of Don Felix, in the play of *The Wonder*, acted on the 10th day of June 1776, for a charitable benefit. He was honoured with a brilliant and crowded audience, and was dismissed with the loudest applauses ever heard in a theatre. The obligations which the public are under to him for

the decency and propriety of our present dramatic performances, will ever entitle him to the grateful respect of the world, independent of his extraordinary merit either as an actor or as an author.

The persons to whom Mr. Garrick transferred his interest in the Theatre, at the price of 35,000*l.* were, Mr. Sheridan, a young gentleman who had already distinguished himself as the author of two excellent dramatic pieces, one of which, *The Duenna*, had been more successful than any recent production; Mr. Thomas Linley, an eminent composer; and Dr. Ford, a physician. These gentlemen, apparently distrusting their abilities for so new an undertaking, called to their aid the experience of Mr. Sheridan's father, who was deputed to be the acting manager. But this system, for reasons which have not transpired, lasted but a short time. The elder Mr. Sheridan gave up his post; and Mr. Lacey, at about the same period, sold his share of the Theatre to his remaining partners.

The succeeding year produced a revolution in the Theatre Royal in the Haymarket. Mr. Foote, who, after he had obtained the patent, conducted the affairs of his house with considerable success, and annually acquired a large income as proprietor and manager, was induced to transfer his Theatre to Mr. Colman, in consideration of an annuity, and some particular advantages as a performer. The reasons which prompted him to take this step were supposed to have arisen from an infamous prosecution, which had been maliciously (as was generally believed) instituted against him. The event of his trial freed him from the charge; but the vexation of mind which it occasioned so much injured his health, that it probably contributed to shorten his life. He died at Dover, on his way to the Continent, the 21st day of October 1777.

Notwithstanding Mr. Garrick had quitted the theatre as manager and performer, he did not entirely relinquish his attention to the stage; he continued to assist some authors and actors, and promoted the advantage of the new patentees occasionally with his advice and assistance. The loss of a man who had taken so considerable a part in the dramatic line for such a number of years, cannot but be esteemed as an epocha in the annals of the stage. He died on the 20th January 1779; and went to the grave with the universal admiration of the public at large, and with the particular concern of his numerous friends and connexions.

The first season of Mr. Colman's management at the Haymarket Theatre [1777] introduced to a London audience three performers of great merit, in their respective departments of the drama; and to whom the metropolis was long afterwards indebted for much theatrical amusement: we mean Miss Farren (now Countess of Derby), Mr. Henderson, and Mr. Edwin; the former of whom afterwards became an invaluable adjunct to Drury Lane, and the

two latter to Covent Garden Theatres. On the 27th of August 1778, Mr. Bannister, jun. made his first appearance on any stage, at the Haymarket, as Dick in *The Apprentice*, for his father's benefit. He was engaged the following season at Drury Lane Theatre, under the tuition of Mr. Garrick, as a tragedian, and was a pretty successful representative of Zaphna, Hamlet, Romeo, &c. &c.: the true bent of his genius, however, was developed in the following year, by his performance of Don Ferolò Whiskerandos, in *The Critic*; and the buskin he soon laid aside for the sock.

On the 12th of October 1782, burst upon the town a theatrical star of the first magnitude—Mrs. Siddons, from Bath, who appeared at Drury Lane Theatre, in the character of Isabella. The excellence of her performance was acknowledged and applauded by every person in the house; but the surest test of its merit was, the universal sympathy of the spectators in the distresses of the heroine; evinced, not only by copious streams of tears, but several ladies were actually thrown into fits by the “cunning of the scene.” Her fame was at once established as the first tragedian in Europe; and the numerous characters which she successively added to that of Isabella, fully justified the award of a discerning public. From the gentlemen of the bar Mrs. Siddons received, by the hands of Messrs. Pigot and Fielding, a purse of a hundred guineas, accompanied with a very polite letter, declaring their high admiration of her talents.

The 30th of September, in the following year, introduced at the same theatre her accomplished brother, Mr. John Philip Kemble, from the Theatre Royal of Dublin: the part which he chose for his debut was Hamlet; and a more finished picture had certainly not been exhibited on the stage since the best days of Garrick.

On the 2d of October the Covent Garden Company derived another valuable accession in a different department of the drama, in the person of Mr. John Johnstone, from Dublin, who made his first appearance as the hero in the comic opera of *Lionel and Clarissa*. For some time Mr. Johnstone continued to be the leading singer in operatic pieces; but at length he discovered such extraordinary merit in the humorous, yet chaste and correct, representation of Irish characters, that he very soon appropriated that species of acting, in which he has not at the present day his equal in the kingdom.

On the 24th of May 1785, Mrs. Bellamy took her leave of the stage; the managers of Drury Lane Theatre having generously granted her a benefit. The play was *Braganza*; and Mrs. Yates, who had retired from the profession, stepped forward to aid the unfortunate lady, by her performance of the Dutchess, in which she was inimitable. At the end of the tragedy Miss Fadden spoke

a poetical address *, in behalf of Mrs. Bellamy, which concluded with these lines :

" But see, oppress'd with gratitude and tears,
" To pay her dueons tribute she appears."

The curtain then drew, and discovered Mrs. Bellamy ; who was to have spoken a few lines ; but her powers were annihilated by her feelings ; and, in plain prose, she expressed herself to this effect : " That she felt the utmost gratitude for the favour of the " house ; that her professions were unfeigned, and that her tears " were further proofs of her sincerity †."

Mrs. Jordan's first appearance in a London theatre was at Drury Lane, on the 18th of October 1785. This lady came recommended to the managers by Mr. Smith, the comedian, who had seen her perform at York, and thought that she might be useful to the theatre as second to Mrs. Siddons. Mrs. Jordan, however, though possessed of considerable talent as a tragedian, very prudently judged it more desirable to take the first form in comedy than the second in tragedy ; and she accordingly made choice of *The Country Girl* for her debut ; this she followed up soon after with *Priscilla Tomboy*, *Nell in The Devil to Pay*, *Miss Hoyden*, *Miss Prue*, *Corinna*, &c. ; and it was unanimously admitted, that her equal in that line had not been seen in a British theatre since the retirement of Mrs. Clive.

On the 25th of November in this year, the stage sustained a very severe loss by the death of Mr. Henderson, who had obtained the first honours of his profession under disadvantages which nothing but very superior talents could have overcome. His person was not striking, nor were his features interesting. He had nothing in his appearance to create, at first sight, that surprise and admiration which conciliate favour and prejudice judgment. His excellencies were of the most solid kind ; they depended on a mind gifted with wonderful powers of feeling, and with powers of expression equally wonderful. Of the great compass of his talents the proof is easy : he was the lineal successor of almost all the first performers in the preceding age ; of Quin in *Falstaff*, *Woodward* in *Robadil*, *Macklin* in *Shylock*, *Mossop* in *Zanga*, *Digges* in *Wolsey*, *Bary* in *Evander*, and *Garrick* in *Richard*, *Lear*, *Benedick*, *Sir John Rute*, and almost all his other characters ; but the greatest triumph of the comic Muse, perhaps, was Henderson's representation of the fat knight *Falstaff* : it is probable, " We ne'er " shall look upon its like again."

On the 6th of June 1787, Mr. John Palmer opened a new playhouse, called the *Royal Theatre*, near *Wellclose Square*, which had been built by subscription, on a spacious and elegant

* Written by Mr. B. K. J. See *Gentleman's Magazine*, vol. lv. pp. 449, 450.
† See vol. lvi. p. 177.

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scale, under the idea that the justices of the Tower Hamlets were empowered, by the royalty of that fortress, to license the performance of plays: it proved, however, to be very different; for, after the night of opening, when *As You like It*, and *Miss in her Teens*, were performed for the benefit of a public charity, the theatre immediately closed, and the entertainments afterwards exhibited were burlettas, dances, and pantomimes, in the manner of those performed at Sadler's Wells, &c. The idea of a permission to perform plays had been so far indulged by the proprietors, that Messrs. Quick, Johnstone, Ryder, Mrs. Wells, Mrs. Martyr, &c. &c. were actually engaged; and their abilities, joined to those of Messrs. Palmer and Bannister, sen. (who *did* perform on the re-opening of the house), would certainly have been sufficiently attractive to have rendered the theatre of material consequence. Messrs. Harris, Linley, and Colman, persisted in their determination of opposing it in every stage; and even when it was opened for musical and pantomimical performances an information was laid against Mr. Delpini, for only crying out "Roast Beef" whilst acting the part of the Clown in a pantomime; and two magistrates were fined 100*l.* each, and rendered incapable of acting in the commission of the peace, for having discharged Mr. Bannister, when informed against as a *vagabond*. The circumstances relative to opening the theatre may be explained by the following address, which was read by Mr. Palmer after the play and farce were over:

" *Ladies and Gentlemen,*

" I am sorry, on the first night that I have the honour of seeing
" this theatre graced by so splendid an appearance, to be obliged
" to trouble you with the peculiar circumstances of my situation.

" I had flattered myself that I should be able, during the summer
" months, to exert my best endeavours in your service.

" This theatre was built under a letter of approbation from the
" Lieutenant Governor of the Tower; and being situated in
" a palace and fortress, in a district immediately within his juris-
" diction, his consent, added to a license obtained from the ma-
" gistrates, authorizing a place of public entertainment, was
" deemed legal authority.

" The first stone of the building was laid on the 26th of Decem-
" ber 1785; at that time the managers of the theatres at the west
" end of the town made no kind of objection. In the course of
" last summer, when I performed at the Little Theatre in the
" Haymarket, Mr. Colman wrote a prologue, which I spoke on my
" benefit-night; and, among others, were the following lines;

" For me, whose utmost aim is your delight,

" Accept the humble offering of this night;

" To please, wherever plac'd, be still my care,

" At Drury, Haymarket, or Wellclose Square.

"As Mr. Colman knew the plan I had then in view, it was fair to conclude that he did not meditate an opposition. Mr. Harris, of Covent Garden Theatre, gave his consent in writing that Mr. Quick should be engaged here. After all this, to my great astonishment, when a large expense had been incurred, and this house was completely ready for opening, the three managers thought good to publish in the newspapers extracts from different acts of Parliament, accompanied with their joint resolution to put the acts in force against this theatre: they went a step further, they served me with this notice."

[Here Mr. Palmer read a copy of a notice sent to him, signed by Thomas Linley, Thomas Harris, and George Colman, acquainting him that instructions were given to lodge informations against him for every appearance he should make in any play, or scene of a play, at any unlicensed theatre, contrary to the statute.]

"I have the satisfaction to find, that those three gentlemen are the only enemies to this undertaking; and it will be for themselves to consider whether they are not, at the same time, opposing the voice of the public.

"For myself, I have embarked my all in this theatre; persuaded that, under the sanction I obtained, it was perfectly legal;—in the event of it, every thing dear to my family is involved.

"I was determined to strain every nerve to merit your favour; but when I consider the case of other performers who have been also threatened with prosecutions, I own, whatever risk I run myself, I feel too much to risk for them.

"I had promised a benefit play for the use of the London Hospital; and all the performers agreed with me that one night at least should be employed for so useful a purpose.

"We have not performed for hire, gain, or reward; and we hope that the three managers, with the magistrates in their interest, will neither deem benevolence a misdemeanor, nor send us, for an act of charity, to hard labour in the House of Correction.

"I beg pardon for trespassing thus long upon your patience: circumstanced as things are, and a combination being formed to oppress and ruin me, it is not at present in my power to give out another play.

"Under the act of Parliament that empowered magistrates to allow certain performances, I obtained a licence; and to whatever purpose of innocent amusement this theatre may be converted, your future patronage will abundantly compensate for every difficulty I have had to encounter.

"Tumblers and dancing dogs might appear unmolested before you; but the other performers and myself standing forward to exhibit a moral play is deemed a crime.

"The purpose, however, for which we have this night exerted

"ourselves, may serve to show that a theatre near Wellclose Square may be as useful as in Covent Garden, Drury Lane, or the Haymarket.

"All that remains, at present, is to return you my grateful thanks for the indulgence with which you have honoured me this night. I forbear to enlarge upon that subject; my heart is too full; I shall ever be devoted to your service.

"Until it is announced that this house shall be again opened with a species of entertainment not subjecting me to danger, I humbly take my leave."

This address produced several newspaper insertions; in particular one from Mr. Quick, who stated, that the only writing he ever received from Mr. Harris on the subject was so far from a consent, that it tended entirely to prove the uncertain and dangerous ground on which the proprietors of the Royalty Theatre were going.—An address from Mr. Harris himself also appeared in the public prints, exculpating himself from any charge of duplicity, and affirming that Mr. Palmer had, till the Monday before opening his theatre, always maintained that he had sufficient authority to perform plays, and by this affirmation many respectable performers had been deceived: Mr. H. concluded by offering the use of Covent Garden Theatre and wardrobe, for three nights, to those who, by relying on Mr. Palmer's assurances, had been distressed; which offer, being construed into an insult by the performers of the Royalty, was treated in the papers with contempt.

Mr. Colman also, to exculpate himself of the charge of the lines in Mr. Palmer's address, inserted a paragraph, declaring that he did it in consequence of Mr. Palmer's statement, that he had sufficient authority for his plan; and that, as he did not intend to open his new theatre in the summer, he, of course, could not interfere with the interests of the Haymarket house: whereas Mr. P. in contradiction to his promise, opened in June.

The Royalty opened again on the 3d of July, with a variety of musical, scenic, and pantomimic exhibitions; in the latter Mr. Palmer himself performed, and gained new reputation in a line that he had hitherto never attempted. Mr. Bannister, with the warmest degree of friendship, refused to return to the winter theatres, and determined to stick by his friend Palmer to the last.—The principal performers, during the time the Royalty remained open afterwards, were, Mr. J. Palmer, Mr. Bannister, Mr. Sedgwick, Mr. W. Palmer, Mr. Leoni, Mr. Lee-Lewes, Master (now Mr.) Braham, Mr. Collins (author of *The Brush*), Mr. Bates, Mr. Arrowsmith, Mr. Follet, sen. Mr. Follet, jun. Mr. Rees, Mr. Delpini, Mr. Holland, &c. &c.—Miss George, Mrs. Gibbs, Mrs. Wells, Mrs. Warrel, Mrs. Burnett, Miss Burnett, &c. &c.

&c. with a numerous company of figure-dancers, pantomime performers, chorus-singers, &c.

On the 9th of June 1788, after a service of 35 years, Mr. Smith, of Drury Lane Theatre, retired from the stage; taking leave of the audience in an appropriate address.

On the 17th of June, in the following year, the King's Theatre in the Haymarket was destroyed by fire.

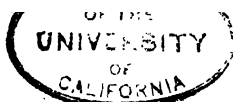
The summer season of 1790 introduced the present Mr. Colman as manager of the Haymarket Theatre, in the room of his father, who unfortunately laboured under mental derangement.

On the 31st of October died, aged 42, that eccentric and favourite comedian, Mr. John Edwin; whose loss was severely felt both at the Covent Garden and Haymarket theatres; and of whom it has been well said, that O'Keeffe and he played into each other's hands; the one was born to act what the other wrote; and so great was the similarity of conception in O'Keeffe, and of expression in Edwin, that, but for the mutual support they received from each other, the public had probably been deprived of the exertions of both.

As a successor to the cast of characters which had been left vacant by the death of Edwin, Mr. Munden, from the Chester theatre, was engaged at Covent Garden, where he made his first appearance on the 2d. of December 1790, in the very dissimilar parts of Sir Francis Gripe, in *The Busy Body*, and Jemmy Jumps, in *The Farmer*; and in both exhibited a promise of talents which have since ripened into a state of high perfection; but to the peculiar line of business which had been occupied by his predecessor, Mr. Munden added that of representing old men serious and pathetic, as well as comic; for his excellence in which, we need only refer to his performance of Old Dorntou, in *The Road to Ruin*, and other similar characters.

On the 4th of June 1791, the old Drury Lane Theatre closed for the last time: it having been resolved to take it down, and rebuild a more commodious house on the site. But, as it was impossible that this object could be effected against the usual time for re-opening the winter season, the newly-built Opera House (or King's Theatre), in the Haymarket, was taken for a time, and opened by the Drury Lane company, Sept. 22, with a prelude, called *Poor Old Drury*, and an advance in the prices of admission, of one shilling to the boxes, and sixpence to the pit; which made the former 6s. and the latter 3s. 6d.

The preceding day had introduced Mr. Pawcett, from the York theatre, at Covent Garden, in the character of Caleb, in *He would be a Soldier*. His exertions that evening, in a part thitherto performed by Mr. Edwin, gave an earnest of the popularity at which he has since arrived as a comic actor.



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On the 17th of September 1792, Covent Garden Theatre opened for the season; and, on account of the extensive improvements which had been every where made in it, might justly claim to be called a new house. Having expended 25,000*l.* on the building, and considerably enlarged his company, Mr. Harris required a small advance in the prices of admission; namely, that the boxes should be 6*s.* and the pit 3*s.* 6*d.* He conceived, and, we think, justly, that, in a country professing obedience to the law, he had a right to offer his services to the public on terms proportionate to the capital which he had advanced. But a custom becoming very prevalent, and menacing alarming consequences, viz. that of abiding by the clamorous determination of a riotous part of the audience, produced an altercation and discussion which was a dishonour to the country*: for if a manager propose any thing unjust, or illegal; it is in the power of the Lord Chamberlain and of the law to punish him; but if not, he is certainly entitled, in common with every other man of useful talents and commendable industry, to the protection of the civil power and of the Government. In one thing only, upon this occasion, do we discern any fair ground for public complaint; and that was, in an attempt (certainly ill-advised) to abolish the one-shilling gallery. The impropriety of this measure was soon generally acknowledged; and in a fortnight's time a gallery was erected and opened.

In 1793 the proprietors of the Drury Lane patent, not having been able to finish their new house in time for the customary commencement of the season, nor being allowed to occupy, as before, the Opera House (which now became again the King's Theatre, the Pantheon, where the Italian opera had for a time been performed, being consumed by fire on the 14th Jan. 1792), made arrangements with Mr. Colman, jun. in order that the public might not be deprived of a second theatre to resort to during the winter months, and opened the Little Theatre, in the Haymarket, with the Drury Lane company, on the 19th of September; commencing their campaign with *The Mountaineers*. This season, however, was productive of a dreadful catastrophe. On the 3d of February 1794, their Majesties having commanded *My Grandmother*, *No Song no Supper*, and *The Prize*, the crowd was so great at the pit door, that, when it was opened, a gentleman was thrown down the stairs; and, the people pushing forward, others fell over him, and were trampled upon by those who were still rushing in. The groans and screams of the dying and maimed were truly shocking; while those who were literally treading their fellow-creatures to death, had it not in their power to recede from the mischief they were doing. The bodies were carried with all possible

* See Vol. III. p. 176, art. 311.

expedition to the neighbouring houses, and every means used to restore animation; but fifteen persons of both sexes had been killed; among whom were Benjamin Pingo, Esq. York Herald, and J. C. Brooke, Esq. Somerset Herald, of the Heralds' College. Nearly twenty others suffered material injury in bruises, broken arms and legs; some of whom did not survive many days. This melancholy accident was not made known to their Majesties till after their return home.

The new Theatre Royal in Drury Lane, which had been built by Mr. Holland, being now internally completed in a most tasteful and elegant style, was opened on the 12th of March with a grand selection of sacred music from Handel's works, commencing with the Coronation Anthem. The orchestra was so fitted up as to represent the inside of a Gothic cathedral, and the house was crowded in every part. It afterwards opened for dramatic performances on the 21st of April, with the tragedy of *Macbeth*, and the farce of *The Virgin Unmasked*, to an audience which completely overflowed long before the curtain arose, to the disappointment of a much greater number than were gratified with a view of the superb spectacle which it presented. A prologue, written for the occasion by the Right Hon. General Fitzpatrick, was spoken by Mr. Kemble: it turned chiefly on the fostering shelter which the freedom and tranquillity of this country so happily give to the liberal arts; and the erection of that theatre was properly represented as a monument to the Genius of Shakspeare, more suitable

“ Than the proud pyramid's unmeaning mass.”

It concluded with a panegyric on the tragic and comic Muses, and with professions of gratitude on the part of the managers, for the public patronage that had enabled them to erect a theatre, in which their favourite amusements could be exhibited with the best effect. The tragedy was represented with great magnificence of decoration, and with some novelties both in the conduct and machinery of the fable. The scenes were all new, and extremely beautiful. Of the novelties in the management of the play the following were the most striking:—The ghost of Banquo did not enter in the scene of the festival; but Macbeth “ bent his eye on vacancy”—an alteration in which every classical mind must agree with Mr. Kemble*. The high-crowned hats and lace-aprons of the witches were properly discarded: they were represented as preternatural beings, adopting no human garb, and distinguished only by the fellness of their purposes, and the fatality of their delusions. Hecate's companion-spirit descended on the cloud, and rose again

* We are sorry to observe, that the mealy-faced ghost of Banquo has again been made visible to the audience.

with him. In the cauldron scene, new groups were introduced to personify the "black spirits and white, blue spirits and grey;" and here one would have imagined that the Muse of Fuseli had been the director of the scene. The evil spirits had serpents writhing round them, which had a striking effect.—It was this evening's performance that first brought Mr. Charles Kemble before a London audience. He assumed the humble part of Malcolm, and was very well received.—Miss Farren spoke an excellent epilogue, written by Mr. Colman, jun.; the argument of which was, that when some opulent peer, proud of his *vertu*, gives a public day, some stale housekeeper is appointed to explain the beauties of the collection; so on the opening of this new house, she was appointed to show it. She then assured the audience, that they need be in no fear of *fire*, for they had water enough to "*drown* them all in half a minute;" the curtain then drew, and showed a very fine river on the stage, on which a waterman, in his boat, passed to and fro; in addition to this, they had an iron curtain preparing, so that, in case of fire, *only* the scenes and the actors could be burnt. It concluded with a view of Shakespeare's monument, under his mulberry-tree, surrounded by a group of his own characters, with the Tragic and Comic Muses. The scene terminated with the song of "The mulberry-tree," and the glee of "Where the bee sips."

This theatre contained in the pit 800 persons; the whole range of boxes 1828; two-shilling gallery 675; one-shilling gallery 308: total, 3611; amounting to 771*l.* 6*s.* There were 8 private boxes on each side of the pit; 29 boxes round the first tier, and 11 back front boxes; 29 all round the second tier, of which 11 were six seats deep; 10 on each side of the gallery, third tier; boxes in the cove, 9 on each side. The diameter of the pit was 55 feet; the opening of the curtain 43 feet wide; height of the curtain 38 feet; height of the house, from pit-floor to the ceiling, 56 feet 6 inches. On account of the vast expense which had necessarily attended the opening of the new theatre, there were no benefits given to the performers this season.

During the summer of this year, i. e. on the 14th of August, died, at Paddington, George Colman, Esq. the patentee of the Haymarket Theatre; whose abilities as a dramatist are well known to the public by his various works; yet these were not more the subjects of praise, than his punctuality as a manager, and his liberal encouragement to other writers for the stage. His son, the present George Colman, Esq. who had ably and prosperously conducted the concern during the unhappy affliction of the deceased, succeeded to the patent.

On the 20th of November in this year died Mr. Robert Baddeley, of Drury Lane Theatre; an excellent low comedian, but

chiefly distinguished by his representations of comic old men, Jews, and Frenchmen. He was taken ill only the evening before, when he was nearly dressed for the character of Moses in *The School for Scandal*. By his will he left to the theatrical fund his cottage at Hampton; in trust, that they should elect to reside in it such four of the fund pensioners as might not object to living sociably under the same roof. In the house are two parlours for their joint indulgence, and four separate bedchambers. This bequest is an instance of his benevolence, and of his respect for his profession; but the manner in which it was done is even more honourable to the goodness of his heart, than the donation itself: that the decayed actors, who are to be chosen by the fund committee as tenants of this house, might not appear, in the eyes of the neighbourhood, like dependents on charity, he left also a certain sum to be distributed, by those very tenants, to the needy around them. There was also to be a little summer-house, for the tenants to smoke their pipes in; and it was to be so situated, as to command a view of the Temple of Shakspeare, erected by Mr. Garrick. This summer-house was to be composed of part of the wood that belonged to old Drury Lane Theatre, the scene of Garrick's excellence and fame; and the wood was bought on purpose for this object. He also bequeathed the interest of 100*l.* 3 per cent. consols, to be annually expended on a twelfth cake, with wine and punch, to be distributed in the great green-room on Twelfth Night, to make the future sons and daughters of Thespis remember an old friend and member of the profession.

The same Theatre soon after sustained another serious loss in Mr. William Parsons, a comic actor of superlative merit, and who had trod the stage forty-five years. He was born Feb. 29, 1736, and died Feb. 3, 1795. In the conception and execution of such characters as Foresight, in *Love for Love*; Corbaccio, in *Volpone*; Sir Fretful Plagiary, in *The Critic*, &c. we never expect to see his equal; but to his talents as a comedian, Mr. Parsons added others, approaching to excellence, in the art of painting; particularly in fruit-pieces.

From this time, nothing material occurred in stage-history till the year 1796; when great curiosity was excited by a notice from Mr. Ireland, of Norfolk Street, Strand, announcing the discovery of some original MSS. of Shakspeare's; of which pretended relics of our immortal bard, a large and splendid volume was actually published, containing what were called, a Fac-simile of Shakspeare's autograph—Fac-simile of Queen Elizabeth's letter to him—Fac-simile of four miscellaneous papers—Fac-simile of a letter to Anna Hatherrewaye (whom Shakspeare afterwards married), enclosing a lock of his hair—Fac-simile of a copy of verses to the same—Fac-simile of Shakspeare's letter to the Earl of

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Southampton—Fac-simile of the Earl's answer—Fac-simile of Shakspeare's profession of his faith—Fac-simile of a letter to Richard Cowley—Fac-simile of a pen drawing, or sketch of Shakspeare, by himself, with his arms and crest, with two signatures of his name—Fac-simile of the reverse, with his initials, &c.—A deed of gift to William Henry Ireland; with fac-similes of his signature and seal—Fac-simile of tributary lines to Ireland, with the arms of Ireland and Shakspeare linked together by a chain, sketched by himself—Fac-simile, a pen sketch of Ireland's house in Blackfriars—Fac-simile of the arms of Shakspeare and Ireland—Fac-simile of Shakspeare in the characters of Bassanio and Shylock, whole length tinted drawings—Agreement with Lowine—Agreement with Condelle—Lease to Michael Fraser and his wife—Deed of trust to John Hemynge—Tragedy of *King Lear*, with fac-similes—Fac-simile of the first page of *Hamlet*.

In the preface to this work, Mr. Ireland observed, "From the first moment of this discovery to the present hour, he has incessantly laboured, by every means in his power, to inform himself with respect to the validity of these interesting papers. Throughout this period, there has not been an ingenious character, or disinterested individual in the circle of literature, to whose critical eye he has not been earnest that the whole should be subjected. He has courted, he has even challenged the critical judgment of those who are best skilled in the poetry and phraseology of the times in which Shakspeare lived, as well as those whose profession or course of study has made them conversant with ancient deeds, writings, seals, and autographs. Wide and extensive as this range may appear, and it includes the scholar, the man of taste, the antiquarian, and the herald, his inquiries have not rested in the closet of the speculatist; he has been equally anxious that the whole should be submitted to the practical experience of the mechanic, and be pronounced upon by the paper-maker, &c. as well as by the author. He has ever been desirous of placing them in any view, and under any light that could be thrown upon them; and he has, in consequence, the satisfaction of announcing to the public, that, as far as he has been able to collect the sentiments of the several classes of persons above referred to, they have unanimously testified in favour of their authenticity; and declared that, where there was such a mass of evidences, internal and external, it was impossible, amidst such various sources of detection, for the art of imitation to have hazarded so much without betraying itself; and, consequently, that these papers can be no other than the production of Shakspeare himself."

The whole was, however, soon afterwards avowed to be a forgery; see p. xix. [note], and 388—391 of this volume.

In the following year, viz. on the 8th of April, Miss Farren, after the performance of *Lady Teazle*, in *The School for Scandal*, bade farewell to the stage, leaving no actress behind her of nearly equal talents in the line of genteel comedy. She retired, however, to rank and affluence; for the Earl of Derby led her to the hymeneal altar on the 8th of May following.

To oblige and serve his old coadjutor Tom King, Mr. Smith, after having retired from the stage ten years, returned for a single night, to perform, on the 18th of May 1798, for his benefit, his celebrated character of Charles Surface, in *The School for Scandal*; which he went through, with little perceptible diminution of activity or excellence, at the age, we believe, of 68 years.

The most remarkable stage incident of this year was, the sudden death of Mr. John Palmer, on the Liverpool stage; which happened on the 2d of August, in the 57th year of his age. He had dined on the 29th of July with several persons belonging to the Theatre, and appeared to be rather low-spirited; which was attributed to the recent loss of his wife and son; but on Wednesday, the first of August, he performed Young Wilding, in *The Liar*, with his accustomed vivacity. The next day he appeared again dejected; nor could the efforts of his friends rouse him from the melancholy in which he seemed to be sunk. In the evening he was to perform *The Stranger*, and in the first two acts exerted himself with great effect; but in the third he appeared unusually agitated, after uttering the words,

"There is another and a better world!"

In the first scene of the fourth act, while about to reply to Baron Steinfort, he suddenly fell, heaved a convulsive sigh, and expired. The following paragraph is copied from an account of the death of Mr. Palmer, said to have been written by Mr. Whitfield, who performed Baron Steinfort, and was with him on the stage when the melancholy event took place:

"A few minutes before he was called to go on for the scene in which he died, I asked him how he was? he answered, Very poorly. From that moment I have reason to believe he did not speak till he went on the stage for the last time. He was more collected and correct through the whole, in regard to the words and the business, but more energetic and loud in the description of his false friend, than when he performed the part before. His voice seemed to crack, and at the end of the speech, he struck his head with great force, then crossed me, from my right hand to my left. The two short speeches he uttered after were given rather faintly, but not more so than appeared perfectly consistent to the situation of the character. After I put the question, 'Why did you not keep your children with you? they would have amused you in many a dreary hour;' he turned to

"reply, and, for the space of about ten seconds, he paused as if waiting for the prompter to give him the word; then put out his right hand, as if going to take hold of mine. It dropt, as to support his fall, but it had no power; in that instant he fell, but not at full length, he couched in falling, so that his head did not strike the stage with great violence. He never breathed after. I think I may venture to say he died without a pang*."

Medical assistance was immediately procured, and exerted, until every hope of recovery had vanished, and the body was carried away on a bier.—Mr. Aickin endeavoured, but was unable, to communicate the sad information to the audience, which was done by Mr. Incledon, and the house was immediately cleared.—On the Monday following, being the 6th of August, the remains of Mr. Palmer were interred at Warton, a village in the neighbourhood of Liverpool, attended by all the gentlemen of the Theatre, and a number of others belonging to the town. The grave was seven feet deep, dug in a rock. The coffin was oak, covered with black, and simply inscribed with the name of its tenant. On the 13th of the same month, a free benefit was given at Liverpool, and one, on the 15th of September, at Drury Lane, to the orphan children of the deceased: the receipts of the latter were said to amount to 800*l*.

Two circumstances occurred on the 15th of May 1800, which, taken together, wore a very alarming aspect. His Majesty was that morning attending the field exercises of the grenadier battalion of the guards; when, during one of the volleys, a ball cartridge was fired, which struck Mr. Ongley, a clerk in the allotment department of the Navy Office, who was standing only *twenty-three feet* distance from the King. The ball entered the fleshy part of the thigh in front, and passed straight through. Mr. Ongley was dressed on the ground, and informed that there was no danger: Had the wound been an inch higher, however, it must have proved fatal. An examination took place of the cartouch-boxes of the soldiers, but no individual could be fixed upon as the perpetrator of this act. In the evening, however, a most extraordinary circumstance occurred at the Theatre Royal, Drury Lane; which, coupled with the *accident*, if such it was to be considered, that had happened in the morning, gave rise to very serious alarms and apprehensions in the minds of all loyal subjects. The King had commanded the performances of the night; and at the moment when His Majesty entered his box, a man in the pit, near the orchestra, on the right hand side, suddenly stood up and discharged a pistol at the Royal Person. His Majesty had advanced about four steps from the door. On the report of a pistol, His Majesty stopped, and stood firmly. The house was immediately in an up-

* See other instances of deaths on the stage, in the article, PETERSON, JESSE, p. 567.

war; and the cry of "*Seize him*" burst from every part of the Theatre. The King, apparently not the least disconcerted, came nearly to the front of the box. The Queen followed, and the King waved his hand for her to keep back. Her Majesty asked what was the matter? The King said, "Only a squib, a squib; they are "*firing squibs.*" After the assassin had been taken away, the Queen came forward, and in great agitation curtsied. She looked at the King, and asked if they should stay? The King answered, "We "*will not stir, but stay the entertainment.*" All the Princesses, except Elizabeth, fainted as soon as they sat down. The man who committed the crime was seized and conveyed from the pit. The audience vehemently called out "*Show him!*" In consequence of which loyal clamour, Mr. Kelly, who, with a multitude of persons belonging to the Theatre, had rushed upon the stage, came forward and assured them that the culprit was in safe custody. The indignation of the audience was soothed by this intelligence, and their feelings gave way to loyal rapture, at the happy escape of their revered monarch. "*God save the King*" was universally demanded. It was sung by all the vocal performers, and encored. The curtain drew up for the commencement of the play; but Mr. Bannister, jun. was not suffered to proceed till something more could be learned respecting the wretch who had made this diabolical attempt.—Bannister and Mrs. Jordan both again assured the audience that the culprit was perfectly secured, and the play was then suffered to go on without further interruption.

Mr. Holroyd, of Scotland Yard, plumber to His Majesty, had providentially had time to raise the arm of the assassin, so as to direct the contents of the pistol towards the roof of the box. Mr. Major Wright, a solicitor in Wellese Square, who sat immediately behind the man, assisted in securing him. He dropped the pistol; but Mr. Wright found it under the seat.

Mr. Sheridan, assisted by Mr. Wigstead, the magistrate, proceeded immediately to examine the man in the room into which he had been conducted, and where he had been searched to see if he had any other fire-arms, or papers. He had none. Mr. Tamplin, a trumpeter in the band, who assisted in taking him over the orchestra, recognised the man to be a soldier, and, pulling upon his coat, found that he had on a military waistcoat, with the button of the 15th light dragoons. It was an officer's old waistcoat.—In being questioned by Mr. Sheridan, he said, "He had "*no objection to tell who he was.* It was not over yet—there "*was a great deal more and worse to be done: his name was "*James Handfield; he had served his time to a working silver-smith; but had enlisted into the 15th light dragoons, and had "*fought for his King and country.*" At this time the Prince of Wales and Duke of York entered the room, to be present at the execution. He immediately turned to the Duke, and said—"I

"know your Royal Highness—God bless you. You are a good fellow—I have served with your Highness, and" (pointing to a deep cut over his eye, and another long scar on his cheek; said), "I got these, and more than these, in fighting by your side. At Lincelles, I was left three hours among the dead in a ditch, and was taken prisoner by the French. I had my arm broken by a shot, and eight sabre wounds in my head; but I recovered, and here I am." He then gave the following account of himself, and of his conduct:

He said, that having been discharged from the army on account of his wounds, he had returned to London, and now lived by working at his own trade. He made a good deal of money; he worked for Mr. Solomon Hougham. Being weary of life, he last week bought a pair of pistols from one William Wakelin, a hair-dresser and broker in St. John's Street. (Persons were immediately sent to bring Wakelin and his master to the Theatre.) He told him they were for his young master, who would give him a blunderbuss in exchange. That he borrowed a crown of his master that morning, with which he had bought some powder, and had gone to the house of Mrs. Mason, in Red Lion Street, to have some beer; that he went backwards to the yard, and there he tried his pistols. He found one of them good for nothing, and left it behind him. In his own trade he used lead, and he cast himself two slugs, with which he loaded his pistol and came to the Theatre.

During this part of his narrative Sir William Addington, the magistrate, arrived, and took the chair: he went over the examination of the persons who had secured him, and who had seen the pistol levelled at His Majesty. He asked Hadfield what had induced him to attempt the life of the best of Sovereigns? He answered, that he "had not attempted to kill the King." He "had fired his pistol over the royal box. *He was as good a shot as any in England*; but he was himself weary of life—he wished "for death, but not to die by his own hands. He was desirous "to raise an alarm; and wished that the spectators might fall "upon him—he hoped that his life was forfeited." Being asked if he had any accomplices, he solemnly declared that he had none, and with great energy took God to witness, and laid his hand upon his heart.

From this time he appeared to exhibit symptoms of derangement. When asked who his father was? he said, he had been postillion to some duke; but he could not say what duke. He talked in a mysterious way of dreams, and of a great commission he had received in his sleep; that he knew he was to be a martyr, and was to be persecuted like his great Master. He had been persecuted in France; but he had not yet been sufficiently tried.

He knew what he was to endure. He uttered many other incoherent things in the same style.

William Wakelin, the person of whom he had bought the pistols, being brought to the house, was examined. He said, it was true that he had bought a pair of pistols of him, and that he had said that they were for his young master, who would give him a blunderbuss for them: but he had not yet got the blunderbuss. He knew very little of Hadfield, but knew where he worked, and had heard a good character of him; but that the least drink affected his head.

Several persons from the house of Mrs. Mason, his acquaintance, confirmed this fact: and they said they ascribed this to the very severe wounds he had received in the head. The least drink quite deranged him.

Upon this evidence he was committed to Cold Bath Fields, for re-examination; and their Royal Highnesses the Dukes of Clarence and Cumberland, and Mr. Sheridan, conducted him thither. His Majesty's Privy Council, however, desiring to examine him forthwith, to discover if he had any accomplices, he was taken to the Duke of Portland's office, where he underwent another examination. Mr. Major Wright, Mr. Tamplin, Mr. Holroyd, Mr. Calkin, Mr. Parkinson, Mr. Francis Wood, Mr. Lyon, and Mr. Dietz, the persons who were instrumental in securing him, and whose evidence was the most material as to directing the pistol towards His Majesty's box, if not towards his sacred person, also attended, and were directed to attend again next day at one o'clock; when a council was to be held.

We now return to the proceedings in the Theatre. During the performance of "God save the King," every passage that referred to the safety of His Majesty was received with a thunder of applause, and shouting of Huzza! At the end of the farce, which was *The Humourist*, "God save the King" was again demanded; when Mr. Kelly sung the following additional verse, which had been written *impromptu*:—

" From ev'ry latent foe,
 " From the assassin's blow,
 " God save the King!
 " O'er him thine arm extend,
 " For Britain's sake defend
 " Our Father, Prince, and Friend;
 " God save the King!"

This stanza gave the audience peculiar pleasure, and was encored by the eager desire of the whole house.

Next day the Privy Council sat on the further examination of this man's conduct. Several of the prisoner's shopmates were examined, the tendency of whose evidence showed that he was insane. He told his wife and others, that, on Tuesday last, he met

a man who assured him that he had had Jesus Christ in keeping five years, in Mount Sion, and that he was soon to visit this world. This man was one Truelock, a cobbler, at Islington. He was taken before the Privy Council that day, and was much possessed with an opinion of the speedy return of our Saviour. With this idea he had possessed the prisoner also. Both seemed to be fanatically mad.

At the Privy Council also appeared, and were examined, the adjutant, and one of the captains of the 15th light dragoons, who said the prisoner had been considered as insane; otherwise he was a brave good man, and much beloved by the regiment. About three months before, he went down to Croydon, to see the regiment; and, while there, was taken so ill, that it was necessary to put him in a strait waistcoat. They wondered he had not since been taken care of as a madman.—It is remarkable, that he was the first person who had that night gained admission into the pit. On searching the King's box and the orchestra, for the ball discharged from the pistol, a slug was found by the Duke of Clarence, in the cornice of the royal box, eighteen inches only above where His Majesty stood; and in the orchestra below, a flattened and irregular piece of lead was found, supposed to have recoiled from the place where it struck.

Hadfield was committed to Newgate, and tried at bar, in the Court of King's Bench, June 26, on a charge of high treason; but the jury found the prisoner "Not Guilty; being under the influence of insanity when the action was done."

Previous to the opening of Covent Garden Theatre for the season 1800-1, the performers received an official notice from Mr. Hughes, the treasurer, stating "that in future the charge of the benefit would be 160*l.* exclusive of the usual charge of super-numeraries." On the opening of the season they found that the use of their orders had been restrained in a very unusual manner; and that a number of new restrictions, individually of a trivial nature, had taken place:—a committee of eight persons was therefore appointed to wait on Mr. Harris, and communicate to him the sentiments of the majority of the performers, who wished such arrangements might be made, as to prevent all future difference of sentiment between the proprietors and performers. Their letter seemed chiefly to object to the additional charge of 20*l.* on benefit-nights; and to the fine of 30*l.* on the refusal of a character.—The memoranda were signed by Messrs. Munden, J. Johnstone, Incledon, Pope, Fawcett, Holman, H. Johnston, and Knight.—In reply, Mr. Harris contended that orders were a gratuitous indulgence on the part of the managers; but his opponents insisted, that he had formerly admitted them to be the *privilege* of the actors: he acknowledged, however, a disposition to make that indulgence as accommodating as possible. The charge on bene-

sit-nights, the proprietors argued, had ever been regulated by the actual expenditure of each night of performance, and the present charge was much under the nightly expense: the enlargement of the Theatre, and the advancement of the price, were said to be much more than an equivalent to the performers for the unavoidable increased charge: and that the fine for refusing a character had been established two seasons ago, without a murmur, and had proved of such efficacy, that not a single fine had been imposed since the new regulation. The treasurer stated also, that on an accurate calculation, he found that the nightly expenses very considerably exceeded the sum of 160*l*.—In a subsequent letter, addressed to the eight performers by Mr. Hughes, he reduces the question to this simple ground: "Whether the Theatre shall be governed and controlled by eight performers, each of them receiving, in one season, on an average, 760*l*. per annum, exclusive of his summer and other private emoluments, sick or well, act or not act, without risk of any sort?" or "Whether the management, with all its detailed regulations, shall remain with the proprietors, whose profits depend altogether on conduct, good fortune, and the favour of the public?"

A second negotiation was opened by Mr. Lewis, in the month of January; and Mr. Cumberland undertook to become a mediator; but nothing was effected towards a pacification; and the performers at length resolved on laying their case before the public, in a pamphlet, written by Mr. Holman, in which they very fully entered into the subject.

For several weeks this theatrical dispute was the topic of general discussion, in which both parties had their friends and advocates. At length it was agreed by the persons concerned, to leave the subject to the decision of the Lord Chamberlain, without any further appeal. His Lordship entered into the merits of the question, and gave his verdict in favour of the Manager. Messrs. Pope and Holman left the Theatre at the expiration of their respective articles; the other six performers were immediately reconciled to Mr. Harris, and the business of the Theatre went on without any further interruption.

The 31st of October 1800 ushered Mr. George Frederic Coote to a London audience, at Covent Garden Theatre, in the character of Richard the Third. He has since played Shylock, Aucty, the Stranger, and many other characters; but in tragedy we consider Iago as one of his best performances: the public, however, is in the highest degree indebted to him for having restored to the stage, with full effect, Macklin's two Scotch characters of Sir Archy McCracken and Sir Pertinax MacSycophant, which had nearly been lost. These he delineates most admirably.

On the 24th of May 1802, Mr. King, of Drury Lane Theatre, took leave of the stage. See p. 438, of this volume.

At the conclusion of the Haymarket performances in 1802, Mr. Colman gave notice, that on account of the winter Theatres having of late years extended their seasons to an unusually late period, he must, at his next opening, request indulgence for the best company that he could possibly select from provincial Theatres. "When a royal patent," said Mr. Fawcett, who delivered the farewell address, "was about to be granted to the late Mr. Foote, it was inquired, with that justice which characterizes the English Throne, what annual extent of term might be allowed him, without injury to the theatrical patents then existing in this metropolis. The proprietors of the winter Theatres were interrogated on this point; and in consequence of their documents, a patent was granted to Foote, for his life, to open a Theatre annually, from the 15th May to the 15th of September inclusive.

"The winter houses never closed precisely on the commencement of his term—but Foote was *unique*, and depended, chiefly, on his own writing and his own acting. A license was given to the elder Colman, *for the same annual term*, on Foote's death: but aware that he could not, like his singularly-gifted predecessor, depend on his own individual powers, he engaged a regular company of comedians, chiefly selected from the winter Theatres, for whose assistance *he was obliged to wait till those Theatres closed*.

"He ventured, in every shape, very deeply on a limited privilege, which this mode of speculation rendered still *more* limited.

"The younger Colman, our present proprietor, succeeded his father in the *license*, but bought the *property*, at the expense of several thousand pounds; and thus came into a Theatre, where the custom of depending on the movements of the winter houses has *now* curtailed its short season of *nearly one third*.

"The object at length in view is, to remedy the evil, without invidious and vain attempts to attack much more powerful Theatres, who have an undoubted privilege of acting plays all the year round. The proprietor has no intention of tiring the public ear by a querulous appeal; he admits that others have the fullest right to make their property as productive as possible: he wishes merely to follow their example, and solicits your support in his efforts for establishing a company of actors, totally independent of them. There are but three houses permitted to give you regular *batches* of plays in London; and this house (by far the most humble) sees no reason, when they will be all making their *bread*, on the 15th of next May, why *even three* of a trade should not perfectly agree.

“Should his arrangements succeed, which are, even at this early period, actively forming, you will (on the re-opening of the Theatre) greet the return to London of some favourites, who, it is trusted, will find no diminution of your protection:—you will witness new and rising merit, which it is your marked practice to foster. There is no theatrical town in the United Kingdom which will not be resorted to, in the hope of procuring you its choicest produce:—and, in addition to other authors, you will be entreated, early in the season, to show your indulgence to the proprietor’s further attempts at dramatic composition; whose pen, he humbly hopes, notwithstanding the long duration of your encouragement, is not yet quite worn out in your service.”

This statement was received throughout with frequent marks of approbation; and concluded amidst loud and continued applause.

Accordingly, on the 16th of May 1803, Mr. Colman opened with a new company, almost exclusively strangers to the London boards. The performances were, a prelude, called *No Prelude*! with *The Jew*, and *The Agreeable Surprise*. The new actors and actresses possessed various degrees of merit; but we do not recollect that more than one of the number made any permanent impression on the public mind: that one was Mr. Matthews, from the York Theatre, who enacted Jabel in the comedy, and Lingo in the farce; and exhibited such talents as at once established him a favourite with the town. It would appear, that Their Majesties took an interest in Mr. Colman’s scheme of an independent company; for the performances of the first night were repeated on the second, by the royal command; and, within a fortnight after, the royal visits to the Theatre had been thrice repeated; though nine years had elapsed since that Theatre had been so honoured.—We suppose, however, that either the performance on the whole did not please the public, or that such as were tolerable procured engagements in the winter Theatres; but certain it is, that after that season the plan was abandoned, and the Haymarket manager again awaited the breaking-up of the winter companies, from which to form his own*.

On the 12th of September 1803, Covent Garden Theatre opened under the stage-management of Mr. Kemble, who had recently purchased, for 24,000*l.* a sixth share of the concern.

At the termination of the Haymarket season, in 1804, Mr. Colman intimating a design to dispose of half the property of the Theatre, Mr. Winston, a gentleman of fortune, became a purchaser of it, in conjunction with Mr. Morris, brother-in-law to Mr. Colman.

* The independent plan, however, appears to have been in great measure again resorted to this season (1811): with what success, the treasurer and the proprietors best know.

The first of December of this year will form a kind of era in the history of the British Stage, as having brought before a London audience a juvenile actor, of very extraordinary acquirements, at Covent Garden Theatre, as Achmet, in *Barbarossa*: we mean Master William Henry West Betty, who had but just attained his thirteenth year, but had, in his previous provincial course, obtained the imposing name of the *Young Roscius*. The eagerness of the public to see this phenomenon was such, that three Theatres might have been filled by the crowd that sought admission this evening; and many very serious accidents happened to various individuals, by reason of the pressure at the different doors. His attraction was such, that he was soon engaged to perform, alternately, at Drury Lane and Covent Garden; at the former of which, the bills always announced him as the Young Roscius; at the latter, without any such quackery, as Master Betty. It were wholly incompatible with the design of this brief sketch to enter at large on the performances of this young actor, whose company was courted by noble lords, who was kissed and caressed by noble dames, and who had even the honour of being introduced to His Grace the venerable Archbishop of York. Suffice it to say, that he afterwards performed Richard, Hamlet, Macbeth, Octavian, Romeo, Gustavus Vasa, Tancred, Osmyn, Orestes, Zanga, and several other first-rate characters, with various degrees of merit, but with astonishing success; receiving 50*l.* and, latterly, it is said, 100*l.* per night for his performances. Master Betty took his final leave of the public, with a benefit at Drury Lane, May 17, 1806, after playing Tancred and Captain Flash.

The over-zealous friends of this young gentleman claimed for him the very highest rank as an efficient actor: his violent opponents decried him without any discrimination; but *est modus in rebus*. The truth is, that, *as a boy*, he exhibited wonderful talents; but with this praise his friends ought to have been satisfied; for he was not, he could not be, an *efficient actor*: could any one among the audience be for a moment persuaded of the *reality* of the scenes enacted, when he saw a boy of thirteen or fourteen (con-sorted with men and women of from twenty-five to sixty years of age) supporting such characters as Zanga, Gustavus Vasa, Richard the Third, Orestes, and Macbeth? *Surprise* at such a precocity of talent as he exhibited, might and must be excited; but to be *affected* by, or *interested* in, the passing scenes, was impossible.

A circumstance which we are now about to relate tended, we think, in a great degree, to cure the mania which had prevailed for some time in favour of acting children. On the 23d of November 1805, a Miss Mudie, called *The Theatrical Phenomenon*, a child apparently about *eight* years old, but with a figure *petite* even for that age, who had played, the preceding season, the first

rate comid characters at Birmingham, Liverpool, Dublin, and other Theatres!! made her debüt at Covent Garden!!! as Miss Peggy, in *The Country Girl*. It is true, she repeated the words of the part correctly: her deportment was confident, unembarrassed, and sprightly; her voice, for her age, powerful: and her acting evinced intelligence and industry. In short, considering her performance as that of an infant, it was surprising; but regarding it as a **DRAMATIC PERSONIFICATION**, it was in the highest degree contemptible.

In the first scene, the sense of the house was good-naturedly expressed; for when *Moody* promised "to send her back into the country," the audience very cordially expressed their concurrence by loud applause. In the succeeding scenes they were less equivocal; for when she came to be talked of as a *wife*, as a *mistress*, as an *object of love and jealousy*, the scene became so ridiculous, that hissing and horse-laughing ensued. The little child was also contrasted with the fine person of Miss Brunton, now Countess of Craven (*Alitheia*), with a plume of three upright ostrich feathers on her head, the whole constituting a figure nearly seven feet high. When *Peggy* was with her guardian, Mr. Murray, no very tall man, she did not reach much higher than his knee; he was obliged, to stoop even to lay his hand on her head; to bend himself double to kiss her; and where she had to lay hold of his neckcloth to coax him, and pat his cheek, he was obliged to go almost on all-fours. In the third act, *Miss Peggy* is seen walking in the park, dressed in boy's clothes, under the care of her jealous guardian. Miss Mudie, instead of appearing a fine young man who ought to be "shown the town," looked shorter than before, and even too little to be *safely* put into breeches. Yet Mr. Brunton, as her lover Belville, pursued her, and was transported to find her under this disguise; and Mr. Murray, her pretended husband, was thrown into an agony of despair at the idea of another man taking her by the hand. The absurdity was too great to be endured; and there was a burst of censure from all parts of the house. At last Mr. Charles Kemble, as Harcourt, exclaimed—"Let me introduce you, nephew; you should know each other; *you are very like, and of THE SAME AGE.*" It was all over after this; for the whole effect was so out of nature, so very ludicrous, that the audience soon decided against Miss Mudie. At first, they had not hissed when she was on the stage, from delicacy; but in her absence hissed the performance, to stop the play, if possible. But as she persevered confidently, they at length hissed her, and called vehemently *Off! Off!* Miss Mudie was not, however, without a strong party of *Turn-'em-outs*, to support her; but the noise increased to such a degree in the latter scenes, that not a word could be heard; of which Miss Mudie (who had hitherto appeared entirely occupie

with the business of the scene, and whose energy had not been in the least damped by the marked disapprobation of the house) walked to the front of the stage, with great confidence and composure, though not without some signs of indignation, and said,

" *Ladies and Gentlemen,*

" I have done nothing to offend you ; and as for those who are sent here to hiss me, I will be much obliged to you to turn them out."

This bold speech from such a *baby* astonished the audience : some roared with laughter, some hissed, others called *Off! Off!* and many applauded. Miss Mudie did not appear to be in the slightest degree chagrined or embarrassed, but went on with the scene as if she had been completely successful. At the end of it, the uproar was considerable ; and a loud cry arising of *Manager! Manager!* Mr. Kemble came forward, and said,

" *Gentlemen,*

" The great applause with which Miss Mudie has been received at various provincial Theatres, encouraged in her friends a hope that her merit might be such as to pass the tribunal of your judgment.—(*Violent hissing*)—Be assured, however, Gentlemen, that the proprietors of this Theatre by no means wish to press any species of entertainment upon you which may not meet your most perfect approbation.—(*Loud applause.*)—If, therefore, you will permit Miss Mudie——" (*No! No!*)——

Mr. Kemble could not be heard for some time : but at last neatly resumed—

" The drama's laws, the drama's patrons give !"

" We hope, however, that as the play has proceeded so far, you will allow Miss Mudie to finish the character."

" *No! No!*" was vociferated from various parts of the house.

Finding this of no avail, Mr. Kemble tried his success with the female part of the assemblage, by saying with emphasis,

" *LADIES and Gentlemen,*

" Let me entreat that you will allow Miss Mudie to finish her part. Perhaps, when you are informed, that, after this night, Miss Mudie will be withdrawn from the stage, you will be induced to comply."

This last appeal seemed to produce the desired effect ; but the calm was deceitful ; for, upon the next appearance of the child, the uproar broke out with such violence, that she was compelled to retire. Mr. Murray then came forward, and requested to be heard for a few words, which he delivered as follows :

" *Ladies and Gentlemen,*

" If you will have the kindness to allow us to trespass upon your patience five minutes, Miss Searle, with your indulgence,

" will play Miss Mudie's part from the commencement of the fifth
" act."

Order was again restored : but, upon the appearance of Miss Searle, hostilities were ungenerously renewed between the partisans of Miss Mudie and the *Anti-Roscianites*. All was noise and confusion. When it was found that any further interference would but " more embroil the fray," the remainder of the comedy was converted into pantomimic show, not a word being heard ; and the curtain fell on the most imperfect performance ever before witnessed on a London stage.

This child, it was said, had met with great success at the provincial Theatres, and even in the great metropolis of Dublin. When her friends, therefore, applied to the managers at Covent Garden to exhibit her talents, though we have not a doubt that those gentlemen saw the absurdity in its true light ; yet they might well be apprehensive, that if they rejected the application, an invidious turn might have been given to their refusal ; as if an undue parsimony had induced them to withhold from the public exhibitions that had greatly excited and would amply gratify curiosity : and though it is certain, that the respectability of the actor's profession should not be lightly compromised ; yet much allowance must be made for the anxiety of managers to meet the wishes, and even to gratify the caprice, of their patrons ; their apology, however, will not be so well made by us, as it has already been by the Leviathan of British literature, in the following lines of a prologue on the opening of Drury Lane Theatre, Sept. 20, 1747 :

" Hard is his lot, that, here by fortune plac'd,
" Must watch the *wild vicissitudes of taste* ;
" With every *meteor of caprice* must play,
" And chase the new-blown BUBBLES of the day.
" Ah ! let not censure term our fate our choice ;
" The stage but echoes back the public voice :
" The drama's laws, the drama's patrons give ;
" For we, that LIVE TO PLEASE, must PLEASE TO LIVE.
" Then PROMPT no more the FOLLIES you DECRY,
" As tyrants doom their TOOLS OF GUILT to die."

The months of May and June 1808 were destined to deprive the lovers of good acting of two very deserving female favourites : Miss Pope, of Drury Lane Theatre, on the 26th of May, and Mrs. Mattocks, of Covent Garden, on the 7th of June, bade farewell to the public ; the former after a service of more than half a century in the same company ; the latter after a theatrical life of nearly sixty years !

A sad fatality awaited the opening of the winter season of 1808-9 ; for, about four in the morning of the 20th of September,

a fire was discovered to have broken out in Covent Garden Theatre; and so fierce and rapid was its course, that in less than three hours the whole of the interior was destroyed. The loss of property, belonging both to the proprietors and to individuals employed in the concern, may be conceived to have been very great; but the most melancholy part of the catastrophe was, the destruction of about twenty lives, by the unexpected falling-in of the Apollo room, near the Piazza door.

In this exigency, Mr. Taylor, of the Opera House, with great liberality, proffered the use of that theatre to Messrs. Harris and Kemble; and on the 26th the Covent Garden company commenced their operations there with *Douglas* and *Rosina*.

Measures, however, were immediately concerted for erecting a new theatre on the site of that which had thus fallen a prey to the devouring element; and this task was assigned to Robert Smirke, jun. Esq. as architect, and Mr. Copland as builder. In order to defray, in part, the great expense attached to such an undertaking, it was proposed to raise the sum of 50,000*l.* by subscription, in shares of 500*l.* each, under the immediate patronage of His Majesty; each of the subscribers to receive (clear of the property-tax, and all other charges and outgoings whatsoever) an annuity of 25*l.* to commence from the opening of the said new theatre, and to continue for the term of eighty-five years (being the remaining term of the lease, and of all the premises), with the addition of an annual transferable free admission to any part of the theatre before the curtain (private boxes excepted); for which the subscribers would be secured by the patent, and the new theatre with the scenery, machinery, and all other property therein contained.—Among the first subscribers were, Their Royal Highnesses the Prince of Wales, Duke of York, Duke of Cumberland, and Duke of Cambridge; His Grace the Duke of Bedford; the Marquis of Salisbury; the Earl of Dartmouth (Lord Chamberlain); the Earl of Guildford; Earl Cholmondeley; Lord Viscount Mountjoy; Sir Francis Burgeois, Bart.; Lieutenant-colonel Cookson; Francis Freeling, Esq.; Colonel O'Kelly; General Keppel; William Garrow, and J. J. Angerstein, Esqrs. The subscription was completely filled in a very few days.

The foundation-stone of the new structure received the high honour of being laid, on the 31st of December, by His Royal Highness the Prince of Wales in person, as Grand Master of the Freemasons of Great Britain, attended by the Grand Lodge in ample form. A spectacle like this is of such rare occurrence, that we may perhaps be expected to depart, in the present instance, from the rigid brevity of the preceding abstract, and to enter a little into the detail.

Preparatory to the ceremony, an extensive range of temporary

accommodations had been prepared within the area of the building, for the reception of spectators of both sexes, who were admitted only by tickets issued by the managers to their friends. The whole site had been admirably arranged for this grand spectacle, at great expense and labour. The west side was occupied by one extensive box, with three rows of seats, covered with green baize, the front of the whole decorated with festoon drapery of the same colour; an elevated space being left behind, to contain twice as many. Fronting this, and parallel with Bow Street, was a similar building, set apart for the accommodation of the numerous body of Freemasons from the Grand Lodge; at the north end of which was erected a spacious marquee for the Illustrious Grand Master and his suite. Immediately opposite to the tent, at the north-east point of the intended stage of the theatre, the massy foundation-stone, containing sixty cubic feet, and weighing three tons, hung suspended from a triangle by a cable and windlass (with a mechanical apparatus called a *travis*), over its proper bed. On the centre scaffold-pole was reeved the royal standard of England; and at each angle of the ground were hoisted her vari-coloured naval flags. On a platform, on the north side, were ranged the military bands of the first regiment of guards, the Coldstream, and that of the city light-horse, in full uniform: the band of the third regiment of guards was also present, stationed with the detachment of their corps under arms, with their colours flying, near the Bow Street entrance: in different parts of the area were scaffolds covered with hundreds of workmen.

The Grand Lodge was opened at Freemasons' Hall at twelve; and about half past twelve o'clock the members walked in procession to Bow Street, the junior lodges first. The representative of the Grand Master walked last; being preceded by the Chevalier Rusqui bearing the grand sword; and by ————, as Master of the Senior Lodge (Lodge of Antiquity, No. 1.), bearing the Constitutions of the fraternity, containing their history, charges, regulations, &c. drawn from ancient records and traditions.

On their arrival at the ground, they were welcomed to the places assigned them by the band's playing the old tune attached to the song of "A Free and an Accepted Mason." The Grand Officers proceeded to the marquee, and were there arranged in order; among these were, Generals Calvert and Burton; Alderman Newnham, Charles Marsh, Esq. Alderman Sir John Eamer, Knt. Sir William Rawlins, Knt. Colonel Elliott, Colonel Farmer, Sir John Macnamara Hayes, Bart. the Earl of Mountmorris, Lord Valentin, John Bayford, Esq. (Grand Treasurer), William Forster, Esq. Sir William Chalmers, Knt. of the order of Vasa, A. S. Gordon, Esq. L. H. V. Chevalier

Ruspini (Grand Sword-bearer), the Bearer of the Constitutions, and Mr. White (Grand Secretary).

The Masters and Wardens of most of the Lodges within twenty miles of town attended, habited in the insignia of the order, to the number of about 400.

The several bands now played alternate airs till one o'clock, the hour fixed for the appearance of the Prince of Wales; at which time, nearly to an instant, His Royal Highness, accompanied by his illustrious brother the Duke of Sussex (attended by General Hulse, and Colonels M'Mahon and Bloomfield), arrived under an escort of horse-guards. His Royal Highness was received on his entrance, at the Bow Street door, by the Earl of Moira, Acting Grand Master; the detachments of guards saluting with grounded colours, and beating "The Grenadier's March." Mr. Harris and Mr. Kemble, after paying their respects to His Royal Highness, ushered him to the marquee: his arrival was announced by the loud plaudits of the people, the royal standard being hoisted, and the discharge of a royal salute of artillery. His Royal Highness, who was dressed in blue, with a scarlet collar, wearing the insignia of his office as Grand Master, a pair of gold compasses set with brilliants and other jewellery, also a white apron bordered with purple and fringed with gold, appeared in high health and spirits. Proceeding, uncovered, with his suite, through a railed platform spread with superfine broad green cloth bound with scarlet and yellow (forty dismounted life-guardsmen, who were Masons, lining the sides of the railing), the company all rose as His Royal Highness passed the platform to the marquee, and gave him three cheers; when the united bands immediately struck up "God save the King." His Royal Highness, as he passed, smilingly bowed to the ladies with the most fascinating affability.

The grand officers had previously placed the masonic instruments on a table in the marquee. A plan of the building, with its sections and elevation, was now presented to His Royal Highness by Robert Smirke, jun. Esq. the architect, and a gilt silver trowel by Mr. Copland, the builder of the edifice. Having passed a short time in conversation with the proprietors, and with the grand masonic officers in the marquee, His Royal Highness proceeded to the ceremonial. On a signal given, the *corner-stone* was raised about four feet: six hodmen, in white aprons, instantly conveyed the necessary quantity of fine cementing mortar, which was neatly spread on the base-stone by as many workmen of the building, similarly dressed. His Royal Highness now advanced, uncovered, to the north-east corner of the stone; when John Bayford, Esq. as Grand Treasurer, deposited, in a space cut for it in the basement-stone, a brass box, containing the British gold,

silver, and copper coins of the present reign. On a part of the stone was "Long live GEORGE Prince of Wales," and "To the KING;" with a medallion of the Prince. There were also deposited two large medals; one of bronze, bearing a head of His Royal Highness on one side, and on the other the following inscription:

GEORGIUS.
PRINCEPS WALLIARUM.
THEATRI.
REGIS INSTAURANDI AUSPICIIS.
IN HORTIS BENEDICTINIS.
LONDINI.
FUNDAMENTA.
Sua manu LOCAVIT.
M.DCCC.VIII.

The other medal, engraved on copper, bore, on one side, this inscription:

Under the Auspices of
His Most Sacred Majesty GEORGE III.
King of the United Kingdom of Great Britain and Ireland,
The Foundation-stone of the Theatre,
Covent Garden,
Was laid by His Royal Highness
GEORGE PRINCE OF WALES,
M.DCCC.VIII.

On the reverse was engraven—

ROBERT SMIRKE, Architect.

His Royal Highness now, as Grand Master, finished the adjustment of the mortar with his trowel; when the upper stone was lowered in the sling to its destined position; all the bands playing "Rule Britannia," a charge of artillery being fired, and the people with the most animating cheers applauding the spectacle. The junior and senior Grand Wardens, and the acting Grand Master, the Earl of Moira, now severally presented His Royal Highness with the *plumb*, the *level*, and the *square*; and the Prince, having applied them to the fabric, and pronounced the work correct, gave the stone three strokes with his *mallet*.

Three elegant silver cups were then presented successively to His Royal Highness, containing corn, wine, and oil, which he scattered and poured over the surface of the stone; all the bands playing "God save the King." His Royal Highness then restored the plan of the building into the hands of the architect, approving that specimen of his genius, and desiring him to complete the structure conformably thereto: then graciously turning to Mr. Harris and Mr. Kemble, he wished prosperity to the building, and the ob-

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jects connected with it; and success and happiness to its proprietors and managers.

The ceremony being finished, the band played "Rule Britannia;" and the Prince, the Duke of Sussex, and the Earl of Moira, were escorted back to the Prince's carriage by the managers and the grand officers, under a second royal salute of twenty-one guns.

Thus ended a ceremonial, which, by the excellent pre-arrangement of its managers, and the graceful yet dignified manner in which the illustrious chief actor performed his part, exhibited an interesting spectacle, that excited general admiration and applause; and all who had the honour to approach the Prince spoke in raptures of his polite and captivating manners on the occasion. Although the neighbouring houses were covered to the roof-tops, and many thousands of people were assembled in the streets, not a single accident happened to interrupt so splendid a termination of the old year!

The Masters and Wardens of the Masonic Lodges then returned in procession to their Hall in Great Queen Street; and the Grand Lodge was closed, after making a formal minute of the proceedings, and receiving, through the medium of the Grand Treasurer, the thanks of the Prince for the favour of their attendance on His Royal Highness.

Messrs. Harris and Kemble afterwards received a letter from Colonel M'Mahon, dated from Carleton House; stating, that he had it in command from His Royal Highness the Prince of Wales to express his high approbation of the very great order and regularity with which the whole arrangement of the ceremonial had been formed and conducted.

By a very extraordinary fatality, it happened, that scarcely had the town-talk respecting the foregoing ceremony ceased, when the magnificent Theatre in Drury Lane, which had not been erected above sixteen years, was wholly destroyed by a fire, which broke out about eleven o'clock at night of the 24th of February 1809; on which night it providentially happened that, being a Friday in Lent, no performance had taken place, or the consequences might have been such as will not bear contemplation. Mr. Sheridan was in the House of Commons when he received the first intelligence of this fatal event; and though he was evidently much affected by the shock; yet when, with a generous feeling, it was observed by Mr. Elliot and Earl Temple, that it would be proper to adjourn a debate in which he was expected to take a part, he summoned fortitude enough to say, "that, however lamentable the event might be as to himself, he thought it not of such a nature as ought to interrupt the business of the nation."

The Covent Garden company having removed to the Little

Theatre in the Haymarket, which they opened on the 5th of December 1808, Mr. Taylor, of the Opera House, again stepped forward, and generously granted the use of his Theatre (*gratis*) to the now unemployed performers of the Drury Lane company, for their own benefits, for six nights, viz. March 16th, 20th, and 23d; April 3d, 6th, and 10th. On the 11th a select number of the company, under the authority of the Lord Chamberlain, opened the little Theatre in the Lyceum; where they have since continued to perform through the usual winter seasons.

To the retirement of theatrical favourites from the stage, we have now to add that of an excellent comedian, Mr. William Thomas Lewis, of Covent Garden, who quitted the boards on the 29th of May 1809, after performing the Copper Captain in *Rule a Wife and Have a Wife*. He took leave of the public with a valedictory address; in which he was enabled to say, that, during a service of thirty-six years in that Theatre, he had never once been so unfortunate as to have incurred their displeasure*.

The 26th of June produced a theatrical concern on a new plan: the Lyceum Theatre was opened by permission of the Lord Chamberlain, granted to Mr. Samuel James Arnold, for the novel purpose of performing, during the summer seasons, English operas only; and it is believed, that the company has hitherto been tolerably successful.

We have now reached an era in the History of the English Stage, at which it seems proper to terminate this brief sketch: we mean the opening, on the 18th of September 1809, of the New Theatre Royal, Covent Garden; which had arisen from the ground, as it were by magic, in the short space of less than nine months, at an expense of 150,000*l*.

An advance in the prices of admission, to the pit, of from 3*s*. 6*d*. to 4*s*.; and to the boxes, of from 6*s*. to 7*s*.; had been previously announced, by the proprietors, as a matter to which they had been "compelled by absolute necessity." This circumstance, however, together with a considerable addition to the former number of private or property boxes, gave birth to such a riot as was unparalleled by any thing before recorded in the annals of the drama; but into the particulars of which we, on many accounts, forbear to enter: let it suffice to state, that, in the result, an amicable composition was made between the managers and their OPponents†; the number of private boxes was reduced to that at which they stood in 1802, being three on each side; the price of admission to the boxes was allowed to be raised to 7*s*. but that to the pit, it was agreed, should remain as before.

November 19, 1811.

* Mr. Lewis died Jan. 13, 1811, in the 62d year of his age.

† These persons, very early in the dispute, assumed the appellation of O. P.^s; an abbreviation of sticklers for Old Priests.

• TO the foregoing brief Account of the English Theatre, the former part of which, it is but justice to acknowledge, is chiefly extracted from the Preface to Mr. Dodsley's *Collection of Old Plays*, and the Supplement added to it in the year 1780; it may not be improper to subjoin a short account of the several authors who have already produced works of the present kind.

The first of these which presents itself, is a List printed in the year 1656, and prefixed to Goffe's tragi-comedy of *The Careless Shepherdess*, by the booksellers who published that piece. It contains merely a catalogue of such plays as were then commonly sold, without specifying either the dates or sizes of them. This List was augmented by Francis Kirkman, a bookseller, in 1661, with the same defects as were to be found in the former.

After an interval of sixteen years, Gerard Langbaine, son of the provost of Queen's College, Oxford, produced a new Catalogue in quarto, to which he gave the title of *Momus Triumphans*. Mr. Warton observes of him, that " he was first placed with a bookseller in London; but at sixteen years of age, in 1672, he became a gentleman-commoner of University College, in Oxford. His literature chiefly consisted in a knowledge of the novels and plays of various languages; and he was a constant and critical attendant of the playhouses many years. Retiring to Oxford in the year 1690, he died the next year, having amassed a collection of more than a thousand printed plays, masques, and interludes." Five hundred copies of his pamphlet being quickly sold, the remainder of the impression appeared next year with another title, viz. *A new Catalogue of English Plays, containing Comedies, &c.* London, 4to. 1688. At length he digested his work anew, with great accessions and improvements, which he entitled *An Account of the English Dramatick Poets, &c.* Oxon. 8vo. 1691. Of the several Catalogues of the English Stage, Langbaine's only is to be implicitly relied on for its fidelity. He seems to have been scrupulously exact in putting down no more than he had authority for; and had he been equally diligent in inquiring after the first editions of the several dramatic pieces then extant, his work would have been more useful to the public; but contenting himself with such copies as were in his possession, he has been the means of introducing the greatest confusion in such writers as have heedlessly quoted him, and thereby occasioned the most embarrassing anachronisms in their compositions. To his want of acquaintance with the earliest editions of each author, it may be ascribed, that he chose an alphabetical mode of arranging the works of the several writers. With all its faults, however, it is the best book which the subject afforded; and has furnished great assistance to every writer who has had occasion to have recourse to it.

To Langbaine succeeded Mr. Gildon, whose work, entitled *The Lives and Characters of the English Dramatic Poets, &c.* 8vo. was printed in the year 1699. It contains little more than an abstract of his predecessor's performance, continued to the time of the publication of his own. As he mentions some writers omitted by Langbaine, his Catalogue has also been of service to later authors, but in a much less degree than the former.

From this time, to the year 1714, no list of plays was published; but at that period Mr. Mears, a bookseller, printed a Catalogue, which afterwards was continued to the year 1726, when it was published in a 12mo. volume. It was calculated only for the use of his shop, and is defective, from the frequent want of dates, and the total neglect of mentioning the sizes of each performance. In 1723 Giles Jacob gave the public his *Poetical Register; or, The Lives and Characters of all the English Poets, with an Account of their Writings*: 2 vols. 8vo. This he acknowledges to be founded on Langbaine's work; and, with respect to the distribution of the authors, he continued it in the same alphabetical mode. He has, however, improved it in one particular, by placing the performances of each writer in their proper chronological order. Though spoken of with great contempt by a late author, it must be owned that he is generally accurate and faithful, and affords much information to those who have occasion to consult him. It cannot be denied that he possessed very small abilities; but he was fully equal to a task where plodding industry, and not genius, must be deemed the most essential qualification.

In 1732 Mr. Feales, a bookseller, published *The three celebrated Plays of that excellent Poet Ben Jonson; to which is added, A complete Catalogue of all the Plays that were ever printed in the English Language, to the Year 1732.* This, however, is of little use; as it neither gives dates, sizes, nor authors' names.

The next compilation which appeared was a posthumous performance, called *A list of all the Dramatic Authors, with some Account of their Lives; and of all the Dramatic Pieces ever published in the English Language, to the Year 1747*; 8vo. 1747. It was added to a play called *Scanderbeg*, by Mr. Whincop, who seems to have received assistance in the execution of it from Mr. Mottley. These authors have not improved, in the least; on Jacob's plan; and though some new materials are added, they are too frequently inaccurate and erroneous to deserve much dependence being placed on their authority. A short interval elapsed, before the publication of a new performance by Mr. Chetwood, who had been many years prompter at the Theatre Royal in Drury Lane, and, from his situation there, might be

supposed not unqualified for the task. His work was called *The British Theatre; containing the Lives of the English Dramatic Poets; with an Account of all their Plays: together with the Lives of most of the principal Actors as well as Poets. To which is prefixed, a short View of the Rise and Progress of the English Stage.* 12mo. 1752. Of this compilation it is difficult to speak with any temper. It contains the grossest blunders that negligence could possibly create, and mistakes that the slightest attention would have prevented. The faults, however, of this work, arising from neglect or ignorance, though very numerous, are pardonable, when compared to such as have fraud and deceit for their parents. In the course of his undertaking, he has forged and created dates and titles whenever the wantonness of his invention chose to give the reins to imposition. The reader need only inspect the article of Shakspeare, where editions are mentioned of every play of that author, none of which ever existed. The impartiality of an historian demands this declaration, that the performance of Mr. Chetwood, now under consideration, with the *Theatrical Records*, 12mo. 1756, and *The Playhouse Pocket Companion*, 12mo. 1779 (both built on the same foundation), are equally erroneous, and altogether unworthy of the smallest regard. It is remarkable of the last-mentioned book, that in the very first line of its catalogue is an error of *Sophocles for Socrates*.

In 1788, the late Mr. Egerton published, in a 12mo. volume, *The Theatrical Remembrancer; containing a complete List of all the Dramatic Performances in the English Language; their several Editions, Dates, and Sizes, and the Theatres where they were originally performed: together with an Account of those which have been acted and are unpublished, and a Catalogue of such Latin Plays as have been written by English Authors, from the earliest Production of the English Drama to the End of the Year 1787. To which are added, Notitia Dramatica, being a chronological Account of Events relative to the English Stage.* This is, as far as its plan extends, a very useful, and, generally speaking, correct work. It was followed, in 1792, by another volume, of similar size, entitled *A new Theatrical Dictionary, &c.* which was a very brief abridgment (executed with little industry, and less taste) of the last edition of the present work.

In 1801 appeared a 12mo. volume, with the following copious title-page: *Barker's Continuation of Egerton's Theatrical Remembrancer, Baker's Biographia Dramatica, &c. containing a complete List of all the Dramatic Performances, their several Editions, Dates, and Sizes, together with those which are unpublished, and the Theatres where they were originally performed: from 1787 to 1801. Including several Omissions, Additions, and Corrections: also a Continuation of the Notitia Dramatica,*

with considerable Improvements. To which is added, a complete List of Plays, the earliest Date, Size, and Author's Name (where known), from the Commencement to 1801. The whole arranged, &c. by Walley Chamberlain Oulton. As a mere catalogue, this book (which was, by an Appendix, continued to the year 1803) has considerable merit. Much diligence seems to have been exerted in collecting names of dramatic pieces not mentioned in former lists; and we are sorry to be obliged to qualify our praise of it, by saying, that many inaccuracies occur in the titles, dates, authors' names, &c. These may, perhaps, be errata of the press, but they deduct greatly from the utility of the book.

The work which is now republished next claims to be noticed. It is professedly founded on Mr. David Erskine Baker's publication, in 2 vols. 12mo. 1764, entitled, *The Companion to the Playhouse; or, an Historical Account of all the Dramatic Writers (and their Works) that have appeared in Great Britain and Ireland, from the Commencement of our theatrical Exhibitions, down to the present Year 1764. Composed in the Form of a Dictionary, for the more readily turning to any particular Author, or Performance.*

Besides the labours of Langbaine, Gildon, Jacob, and Whincop, Mr. Baker is said to have had the use of some manuscripts belonging to Mr. Coxeter, a person who was very diligent in collecting materials for the lives of the English poets *. That

* Coxeter's MSS. were insertions in an interleaved set of Jacob's *Lives of the Dramatic Poets*; together with many loose papers of memoirs and anecdotes. This gentleman, we are told, would hunt for seven years after a date, a chronological circumstance, or a sepulchral inscription; and such men are of infinite use to literature.

Thomas Coxeter was born of an ancient and respectable family at Lechlade, in Gloucestershire, September 20, 1689. He was educated in grammatical learning, first under the Rev. Mr. Collier, at Coxwell, in Berkshire, and afterwards under the Rev. Mr. Collins, at Magdalen College school, in Oxford. In his sixteenth year, he was entered a commoner of Trinity College, Oxford, July 7, 1705. His tutor there was the Rev. Mr. Edward Cranke, one of the fellows, afterwards preacher at Lincoln's Inn, and presented by the said college to the living of Great Waltham, in Essex. From Oxford, where he wore a civilian's gown, he came to London, with a view of engaging in the practice of the civil law; but losing his friend and patron, Sir John Cook, dean of the arches and vicar-general, &c. who died in 1710, he abandoned all thoughts of that and every other profession. Continuing in London without any settled pursuit, he became acquainted with booksellers and authors. He amassed materials for a Biography of our Poets, some of which appear to have been communicated to Mr. Warton by Mr. Wise, late Radclivian librarian, and a contemporary with Mr. Coxeter at Trinity College. He assisted Mr. Ames in *The History of British Typography*. He had a curious collection of old plays. He pointed out to Theobald many of the black-lettered books, with which that critic illustrated Shakspeare. He compiled one, if not more, of the Indexes to Hudson's edition of Josephus, in 1720. In 1739, he published a new edition of Dr. Bailey's (or rather Dr. Richard Hall's) *Life of Bishop Fisher*, first printed in 1655. In the beginning of the year 1744, he circulated proposals for printing May's plays, of which this is an exact copy: "*Speedily will*

Mr. Baker possessed abilities fully competent to the undertaking, the compliments which have been paid to his performance by several eminent writers sufficiently prove. The principal defect in his account arose from his omitting the places where the pieces were acted, and his not inserting the various editions of each play. He had likewise adopted Langbaine's alphabetical arrangement in the account of authors, without noting either the dates or sizes of their works, a species of information which books of this kind particularly want, and in which they have been hitherto singularly deficient. The judgment of Mr. Baker is for the most part correct, and his criticisms are well grounded; he seems also not to have suffered himself to be misled by prejudice or partiality. With every abatement which the defects belonging to the performance might warrant, it was certainly the least exceptionable and most generally approved work on the subject extant in the English language.

To correct the errors, and supply the defects of Mr. Baker's work, it was found necessary to refer to the original publications of the several plays mentioned in the following volumes. Many mistakes, transmitted from writer to writer without examination, have by this means been rectified, and, it is presumed, much new information has been added. The whole is submitted to the candour and liberality of the public.

"be published, The DRAMATIC WORKS of THOMAS MAY, Esquire, a contemporary with Ben Jonson, and, upon his decease, a competitor for the Bays. With Notes, and an Account of his Life and Writings, By THOMAS COXETER, Esquire, some time of Trinity College, Oxford. The Editor, intending to revive the best of our OLD PLAYS, faithfully collated with all the editions that could be found in a search of above thirty years, happened to communicate his scheme to one who now invades it. To vindicate which, he is resolved to publish this deserving Author, though out of the order of his design. And as a late spurious edition of GORBOUDUC is sufficient to shew what mistakes and confusion may be expected from the medley now advertising in ten volumes, a correct edition will be added of that excellent tragedy: with other Poetical Works of the renowned Sackville, his Life, and a Glossary. These are offered as a specimen of the great care which is necessary, and will constantly be used, in the revival of such old writers as the Editor shall be encouraged to restore to the public in their genuine purity." Though this design did not take effect, we learn from it, that he was the first who formed the very excellent scheme of publishing an ample selection of our obsolete dramas, adopted by Dodsley, and since perfected with great improvements. Sackville's *Gorboduc*, here referred to, is the same edition that was conducted by Mr. Spence, in 1736.

In February 1746-7, Mr. Coxeter was appointed secretary to "A Society for the Encouragement of an Essay towards a complete English History," under the auspices of which appeared the first volume of Carte's *History of England*.

He died of a fever on Easter-day, April 19, 1747, in his 59th year; and was buried in the chapel-yard of the royal hospital of Bridewell.—*Gentleman's Magazine*, vol. II.

ABBREVIATIONS EXPLAINED.

B. or Bur. Burletta, or Burlesque.	H. P. Historical Play.
B. L. or b. l. Black Letter.	H. T. Historical Tragedy.
B. O. Ballad Opera.	I. or Int. . . . Interlude.
Bal. Ballet.	L. I. F. . . , Lincoln's Inn Fields.
C. Comedy.	M. Masque.
C. D. Comic Drama.	M. C. Musical Comedy.
C. F. Comic Farce.	M. D. Musical Drama.
C. G. Covent Garden.	M. E. Musical Entertainment.
C. H. Comical History.	M. F. Musical Farce.
C. M. Comical Moral.	M. I. Musical Interlude.
C. O. Comic Opera.	M. O. Musical Opera.
C. S. Comical Satire, or Co- mic Sketch.	M. R. Musical Romance.
D. or Dr. . . . Drama.	MS. Manuscript.
D. A. Dramatic Anecdote.	Mel. D. Melo-Drama.
D. C. Dodsley's Collection of Old Plays.	N. A. Not Acted.
D. E. Dramatic Entertain- ment.	N. D. No Date.
D. F. Dramatic Fable.	N. P. Not Printed.
D. N. Dramatic Novel.	O. Opera.
D. O. Dramatic Opera.	O. P. Occasional Prelude.
D. R. Dramatic Romance.	P. Play.
D. P. Dramatic Poem.	P. D. Pastoral Drama.
D. S. Dramatic Satire.	P. P. Petite Piece.
D. T. Dramatic Tale.	P. T. C. . . . Pastoral Tragi-Comedy.
Divert. . . . Divertisement.	Pant. Pantomime.
Dr. L. Drury Lane.	Past. Pastoral.
E. Entertainment.	Pre. Prelude.
F. Farce.	R. M. D. . . . Romantic Melo-Drama.
F. O. Farcical Opera.	R. T. Royal Tragedy.
F. T. Fairy Tale, or French Tragedy.	Rom. Romance.
G. S. Grand Spectacle.	S. Serenata.
H. C. Historical Comedy.	S. C. O. . . . Serio-Comic Opera.
H. M. Haymarket.	S. C. R. . . . Serio-Comic Romance.
H. O. Hawkins's Origin of the English Drama.	Sat. Satire, or Satirical.
	Sk. Sketch.
	Spec. Spectacle.
	T. Tragedy.
	T. C. Tragi-Com.
	T. C. O. P. F. Tragi-Comi Operatical Pastoral Farce.

BIOGRAPHIA DRAMATICA.



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A. R. Gent.—These initials we find prefixed to a dramatic piece entitled

The Valiant Welchman. Tragi-Comedy.

None of the writers give any account of this author, nor even hint at his name; yet we cannot help venturing one conjecture in regard to him; which is, that we think it not improbable to have been Mr. Robert Armin, author of a comedy called *The History of the Two Maids of More Clackes*: there being some resemblance in the manner and style of the two titles, and the difference of only six years in their dates; the last-named piece having been published in the year 1609, and this before us in 1615.

ADAMS, GEORGE, M. A.—This gentleman was some time Fellow of St. John's College, Cambridge; B. A. 1729; M. A. 1735. He translated the following plays of Sophocles, printed in Svo. 2 vols. 1729:

1. *Ajax.*
2. *Electra.*
3. *Œdipus Tyrannus.*
4. *Antigone.*
5. *Œdipus Coloneus.*
6. *Trachinice.*
7. *Philoctetes.*

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He also wrote

The Heathen Martyr; or, *The Death of Socrates.* Hist. Trag. 4to. 1746.

ADAMSON, JOHN. Of this gentleman, we can only state, that he is the translator, from the Portuguese language, of

Dona Inyex de Castro. Trag. 12mo. 1809.

ADDINGTON, SIR WILLIAM, was for many years chief magistrate of the Public Office, Bow Street; and published, in 1775, a very useful work, called *An Abridgment of Penal Statutes*, of which several improved editions have since appeared. Sir William retired from office a few years ago, but is still living. He claims a place in the present work on account of the following piece, which has sometimes been erroneously ascribed to Hugh Kelly:

The Prince of Agra. T. 1774. Not printed.

ADDISON, JOSEPH. This very great ornament to the age he lived in, his own country in particular, and to the cause of polite literature in general, was son of the Rev. Dr. Launcelot Addison, who afterwards became Dean of Litchfield and Coventry, but, at the time

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of this son's birth, was rector of Mileston, near Ambresbury, Wilts; at which place the subject of our present consideration received his vital breath, on the 1st day of May 1672. He was very early sent to school to Ambresbury, being put under the care of the Rev. Mr. Naish, then master of that school; from thence, as soon as he had received the first rudiments of literature, he was removed to Salisbury school, taught by the Rev. Mr. Taylor, and after that to the Charterhouse, where he was under the tuition of the learned Dr. Ellis. Here he first contracted an intimacy with Mr. Steele, afterwards Sir Richard, which continued almost till his death. At about fifteen years of age he was entered of Queen's College, Oxford; and, in about two years afterwards, through the interest of Dr. Lancaster, president of Magdalen, elected into that college, and admitted to the degrees of bachelor and master of arts.

While he was at the university, he was repeatedly solicited by his father and other friends to enter into holy orders, which, although from his extreme modesty and natural diffidence, he would gladly have declined, yet, in compliance with his father's desires, he was once very near concluding on; when having, through Mr. Congreve's means, become a great favourite with that universal patron of poetry and the polite arts, the famous Lord Halifax, that nobleman, who had frequently regretted that so few men of liberal education and great abilities applied themselves to affairs of public business, in which their country might reap the advantage of their talents, earnestly persuaded him to lay aside this design, and, as an

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encouragement for him so to do, and an indulgence to an inclination for travel, which showed itself in Mr. Addison, procured him an annual pension of 300*l.* from the crown, to enable him to make the tour of France and Italy.

On this tour then he set out at the latter end of the year 1699, and did his country great honour by his extraordinary abilities; receiving in his turn every mark of esteem that could be shown to a man of exalted genius, particularly from M. Boileau, the famous French poet, and the Abbé Salvini, professor of the Greek tongue in the university of Florence; the former of whom declared, that he first conceived an opinion of the English genius for poetry from Mr. Addison's Latin poems printed in the *Musæ Anglicanæ*; and the latter translated into elegant Italian verse, his Epistolary Poem to Lord Halifax, which is esteemed a masterpiece in its kind.

In the year 1702, as he was about to return home, he was informed, from his friends in England, by letter, that King William intended him the post of secretary to attend the army under Prince Eugene in Italy. This was an office that would have been extremely acceptable to Mr. Addison; but His Majesty's death, which happened before he could get his appointment, put a stop to that, together with his pension. This news came to him at Geneva; he therefore chose to make the tour of Germany in his way home, and at Vienna composed his *Treatise on Medals*, which however did not make its appearance till after his death.

A different set of ministers coming to the management of affairs

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in the beginning of Queen Anne's reign, and consequently the interest of Mr. Addison's friends being considerably weakened, he continued unemployed and in obscurity till 1704; when an accident called him again into notice.

The amazing victory gained by the great Duke of Marlborough at Blenheim, exciting a desire in the Earl of Godolphin, then Lord High Treasurer, to have it celebrated in verse, Lord Halifax, to whom that nobleman had communicated this his wish, recommended Mr. Addison to him, as the only person who was likely to execute such a task in a manner adequate to the subject: in which he succeeded so happily, that when the poem he wrote, viz. *The Campaign*, was finished no further than to the celebrated simile of the angel, the Lord High Treasurer was so delighted with it, that he immediately presented the author with the place of one of the commissioners of appeals in the Excise, in the room of Mr. Locke, then lately deceased.

In the year 1705, he attended Lord Halifax to Hanover; and in the succeeding year was appointed under-secretary to Sir Charles Hedges, then Secretary of State; nor did he lose this post on the removal of Sir Charles; the Earl of Sunderland, who succeeded to that gentleman, willingly continuing Mr. Addison as his under-secretary.

In 1709, Lord Wharton, being appointed Lord Lieutenant of Ireland, nominated our author secretary for that kingdom; the Queen at the same time bestowing on him also the post of keeper of the records in Ireland. But when, in the latter end of Her Majesty's reign, the ministry was again

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changed, and Mr. Addison expected no further employment, he gladly submitted to a retirement, wherein he had formed a design, which it is much to be regretted that he never had in his power to put in execution; viz. the compiling of a Dictionary, to fix the standard of the English language, upon the same kind of plan with the famous *Dittionario della Crusca* of the Italians; a work in no language so much wanted as in our own, and which, from so masterly, so elegant, and so correct a pen as this gentleman's, could not have failed being executed to the greatest degree of perfection. We have, however, the less reason to lament this loss, as the same design has since been carried on, and brought to a maturity that reflects the highest honour on our country in general; and its author in particular; nor, after this character, can we, we think, have need to enter into a further explanation, or even hint that we mean Dr. Samuel Johnson's *Dictionary of the English Language*.

What prevented Mr. Addison's pursuing this design, was his being again called out into public business; for, on the death of the Queen, he was appointed secretary to the Lords Justices; then again, Sept. 23, 1714, secretary to Lord Sunderland, as Lord Lieutenant of Ireland; and, on Lord Sunderland's resignation of the lord lieutenancy, he was made one of the lords commissioners of trade.

In 1716, he married the Countess of Warwick, and in the ensuing year was raised to the high dignity of one of Her Majesty's Principal Secretaries of State. The fatigues of this important post being too much for Mr. Addison's constitution, which was naturally

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not an extraordinary one, he was very soon obliged to resign it; intending, for the remainder of his life, to pursue the completion of some literary designs which he had planned out: but this he had no long time allowed him for the doing; an asthma and dropsy, occasioned by drinking strong white wines, carrying him off the stage of this world before he could finish any of his schemes. He departed this life at Holland House, near Kensington, on the 17th of June 1719, having then just entered into his 48th year, and left behind him one only daughter.

As a *writer* we need say little of him; as the general esteem his works were, still are, and ever must be, held in, "*pleads* (as Shakspeare says) *like angels, trumpet-tongu'd,*" in their behalf. As a *poet*, his *Cato*, in the *dramatic*, and his *Campaign*, in the *heroic* way, will ever maintain a place among the first-rate works of either kind. Yet we cannot help thinking even these excelled by the elegance, accuracy, and elevation of his *prose writings*; among which, his papers in the *Tatler*, *Spectator*, and *Guardian*, hold a foremost rank, and must continue the objects of admiration, so long as the English language retains its purity, or any authors who have written in it continue to be read. As a *man*, it is impossible to say too much, and it would even extend beyond our present limits to say enough in his praise, as he was in every respect truly valuable. In private life he was amiable, in public employment honourable; a zealous patriot; faithful to his friends, and steadfast to his principles; and the noble sentiments which every where breathe through his *Cato*, are no more than ema-

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nations of that love for his country, which was the constant guide of all his actions. But last of all, let us view him as a Christian, in which light he will appear still more exalted than in any other. And to this end nothing perhaps can more effectually lead us than the relating an anecdote concerning his death, in the words of one of the best men, as well as the best writers, who, in a pamphlet written almost entirely to introduce this little story, speaks of him in the following manner:

"After a long and manly, but vain, struggle with his distemper (says he), he dismissed his physicians, and with them all hopes of life: but with his hopes of life he dismissed not his concern for the living; but sent for a youth (Lord Warwick) nearly related, and finely accomplished, but not above being the better for good impressions from a dying friend. He came; but life now glimmering in the socket, the dying friend was silent.—After a decent and proper pause, the youth said, *Dear Sir! you sent for me: I believe, and I hope, that you have some commands; I shall hold them most sacred.* May distant ages (proceeds this author) not only hear, but feel, the reply!—Forcibly grasping the youth's hand, he softly said, *See in what peace a Christian can die.*—He spoke with difficulty, and soon expired." The pamphlet from which this is quoted is entitled *Conjectures on original Composition*, and, although published anonymously, was written by the great Dr. Edward Young. Nor can we with more propriety close our character of Mr. Addison than with this very gentleman's observations

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on the just-mentioned anecdote, when, after telling us that it is to this circumstance Mr. Tickell refers, where, in his lines on this great man's death, he has these words :

"He taught us how to live; and, oh! too high
"A price for knowledge, taught us how to die—"

thus proceeds Dr. Young: "Had not this poor plank been thrown out, the chief article of his glory would probably have been sunk for ever, and late ages had received but a fragment of his fame: a fragment glorious indeed, for his genius how bright! But to commend him for composition, though immortal, is detracting now, if there our encomium ends. Let us look further to that concluding scene, which spoke human nature not unrelated to the Divine. To that let us pay the long and large arrear of our greatly posthumous applause."

A little further he thus terminates this noble encomium: "If powers were not wanting, a monument more durable than those of marble should proudly rise, in this ambitious page, to the new and far nobler Addison, than that which you and the public have so long and so much admired: nor this nation only, for it is Europe's Addison as well as ours; though Europe knows not half his titles to her esteem, being as yet unconscious that the *dying* Addison far outshines her Addison immortal."

Having thus given some account of the life and death of this great man, nothing more remains in this place to be done, than to give a list of his dramatic pieces, which were the following three;

A L A

1. *Rosamond*. Op. 4to. 1707.
2. *Cato*. Trag. 4to. 1713.
3. *The Drummer*. Com. 4to. 1715.

In a new edition of Steele's *Epistolary Correspondence*, published by Mr. Nichols in 1809, 8vo. is the first act of an anonymous tragedy, which is conjectured, upon internal evidence, to have been the work of Addison.

ALABASTER, WILLIAM. This author was born at Hadleigh in Suffolk, and elected from Westminster School to Trinity College, in the university of Cambridge, in 1583, where he took the degree of Master of Arts; and was afterwards incorporated of the university of Oxford, 7th of July. 1592. Wood says, he was the rarest poet and Grecian that any one age or nation produced. He attended the unfortunate Robert, Earl of Essex, in his voyage to Cadiz, as his chaplain; but, entertaining some doubts upon religion, he was prevailed upon to declare himself a Roman Catholic, and wrote a pamphlet to vindicate his conduct on the occasion. Becoming disgusted with his new friends, however, he changed a second time, and returned to the church of England. He was made prebendary of St. Paul's cathedral in London, doctor of divinity, and rector of Tharfield in Hertfordshire. He died about the beginning of April. 1640, and was buried by his friend, Nicholas Bacon, of Gray's Inn, whom he appointed his executor.

He was the author of several works, and one Latin play, which Dr. Johnson mentions with approbation in his life of Milton; see p. 7. It was called

Roxana. Trag. 12mo. 1632,

A L E

He also published *Lexicon Pen-taglotton*, fol. 1637.

ALDERSON, Miss. See OPIE, Mrs.

ALEXANDER, WILLIAM, Earl of Sterling. The family of this North British bard was originally a branch of the Macdonalds.—Alexander Macdonald, their ancestor, obtained from the family of Argyle a grant of the lands of Menstry, in Clackmannanshire, where they fixed their residence, and took their surnames from the Christian name of their predecessor. Our author was born in the reign of Queen Elizabeth; and, during the minority of James VI. of Scotland, he gave early specimens of a rising genius, and much improved the fine parts he had from nature, by a very polite and extensive education. He first travelled abroad as tutor to the Earl of Argyle; and, after his return, being happy in so great a patron as the Earl, he was caressed by persons of the first fashion, while he yet moved in the sphere of a private gentleman.—Mr. Alexander, having a strong propensity to poetry, declined entering upon any public employment for some years, and dedicated all his time to the study of the ancient poets, upon whom he formed his taste. Although King James had but few regal qualities, yet he certainly was an encourager of learned men. Accordingly, he soon took Mr. Alexander into his favour, and accepted the poems our author presented to him with the most condescending marks of esteem. In the year 1614, he created him a knight, and gave him the place of master of the requests. Charles I. also bestowed on him great marks of the royal favour, and made him secretary of state for the Scotch affairs, in place

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of the Earl of Haddington, and a peer, by the title of Viscount Sterling; soon after which he raised him to the dignity of an Earl, by letters patent, dated 14 June 1633, upon the solemnity of His Majesty's coronation, at the palace of Holyrood House, in Edinburgh. His Lordship enjoyed the place of secretary, with the most unblemished reputation, for the space of fifteen years, even to his death, which happened on the 12th of February 1640.

His Lordship's dramatic pieces are,

1. *Darius*. Trag. 4to. 1603.
2. *Cæsus*. Trag. 4to. 1604.
3. *Julius Cæsar*. Trag. 4to. 1604.
4. *The Alexandrian Tragedie*. 4to. 1605.

His works were published in folio, 1637.

ALLEN, —. To a gentleman of this name are ascribed the following dramatic pieces:

1. *Hymen*. Int. 1764. N.P.
2. *Hezekiah*. S. D. 8vo. 1798.

ALLINGHAM, JOHN TILL. This gentleman is the son of a wine-merchant in the city of London, and was brought up to the profession of the law: but he is chiefly known to the public as a dramatist, and that a very successful one. The following is a list of his productions in this way:

1. *Fortune's Frolic*. Farce. 8vo. 1799.
2. *'Tis all a Farce*. F. 8vo. 1800.
3. *Marriage Promise*. C. 8vo. 1803.
4. *Mrs. Wiggins*. Com. Piece. 8vo. 1803.
5. *Hearts of Oak*. C. 8vo. 1804.
6. *Romantic Lover*. C. 1806. N.P.
7. *The Weathercock*. F. 8vo. 1806.

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8. *Who Wins?* M. F. 1808. Not printed.

9. *Independence.* Com. 1809. Not printed.

To him has also been ascribed,

10. *Transformation.* Mus. F. 1810. Not printed.

AMPHLETT, —. A resident at Wolverhampton; at the theatre in which town the following dramatic piece of his was performed:

The Astronomer. F. 1802.

ANDREWS, MILES PETER. This gentleman is a living author, Member of Parliament for Bewdley, and a dealer in gunpowder; but his works (which are as follow), in their effect, by no means resemble so active a composition, being utterly deficient in point of force and splendour:

1. *The Election.* Mus. Int. 8vo. 1774.

2. *The Conjuror.* Farce. 1774. Not printed.

3. *Belphegor*; or, *The Wishes.* Com. Op. 1778. N. P.

4. *Summer Amusement*; or, *An Adventure at Margate.* Com. Op. 1779. This was written in conjunction with M^r. Miles. N. P.

5. *Fire and Water.* Bal. Op. 8vo. 1780.

6. *Dissipation.* C. 8vo. 1781.

7. *The Baron Kinkervankotsdorsprakengatchdern.* M. C. 8vo. 1781.

8. *The Best Bidder.* F. 1782. Not printed.

9. *Reparation.* C. 8vo. 1784.

10. *Better Late than Never.* C. 8vo. N. D. [1790.]

11. *Mysteries of the Castle.* D. T. 8vo, 1795.

ANDREWS, JAMES PETIT, F.S.A. was the younger son of Joseph Andrews, Esq. of Shaw House, near Newbury, Berks; was educated by a private tutor, the Rev. Mr. Matthews; rector of

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Shaw; and distinguished himself by his application to literature and the fine arts. At the age of eighteen or nineteen, he was appointed a lieutenant in the Berkshire militia, on the first calling out of that body; and he remained in the regiment till it was disembodied. He married Miss Anne Penrose, daughter of the Rev. Mr. Penrose, rector of Newbury, by whom he had three children. Mr. Andrews was author of several publications; among others, the following: *Anecdotes, ancient and modern, with Observations*, 1789; *A History of Great Britain, connected with the Chronology of Europe*, 1795; *Continuation of Henry's History of Great Britain*. His claim to a place in this work is founded on the following piece:

The Inquisitor. T. 8vo. 1798.

Assisted by H. J. Pye, Esq. poet-laureate.

Mr. Andrews, who was one of the magistrates of the police office, Queen Square, Westminster, died Aug. 6, 1797.

ANSFACH, MARGRAVINE OF. This lady, who is much celebrated for her gaiety, wit, and talents, is the youngest daughter of Augustus, Earl of Berkeley, and born in December 1750. At little more than sixteen, she married William, late Lord Craven, by whom she had seven children; and his Lordship dying in Sept. 1791, she married, at Lisbon, the Margrave of Anspach and Bareith; who soon after, having no issue by his former lady, sold his margraviate in Jan. 1792, for a large pension for life, to his nearest male heir, the then King of Prussia, and settled in England. The Margrave died Jan. 5, 1806. The Margravine published in 4to. 1789, *A Journey through the Crimea to Constantinople*.

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people (in a Series of Letters, which are highly entertaining). She has also produced the following dramatic pieces:

1. *The Sornambule*. 12mo. 1778.
2. *The Miniature Picture*. C. 8vo. 1781.
3. *The Silver Tankard*. M. F. 1781. N. P.
4. *The Arcadian Pastoral*. Mus. Piece. 1782. N. P.
5. *The Statue Feast*. P. 1782. N. P.
6. *The Yorkshire Ghost*. Com. 1794. N. P.
7. *Princess of Georgia*. Op. 1799. N. P.
8. *Puss in Boots*. Pant. 1799.
9. *Nourjad*. D. P. 1803. N. P.
10. *Love in a Convent*. Com. 1803. N. P.

ARMIN, ROBERT. This author was an actor at the Globe, Black Friars, and was living in 1611, some verses having been addressed to him in that year by John Davies, of Hereford; from which he appears to have occasionally performed the part of the Fool, or Clown, in Shakspeare's plays.

In Tarleton's Jests it is said, that he was an apprentice at first to a goldsmith in Lombard Street, and that going to a tavern in Gracechurch Street, to dun the keeper thereof, who was a debtor to his master, Tarleton, who of the master of that tavern was now only a lodger in it, saw some verses written by Armin on the wainscot upon his master's said debtor, whose name was Charles Tarleton, and liked them so well, that he wrote others under them, prophesying, that as he was, so Armin should be; therefore called him his adopted son, to wear the clown's suit after him. And so it fell out; for the boy was so pleased with

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what Tarleton had written of him, so respected his person, so frequented his plays, and so learned his humour and manners, that, from his private practice, he came to public playing his parts; and was in great repute for the same all the former part of King James's reign.

He was the author of

The Two Maids of More Clacke. Hist. 4to. 1609.

He likewise wrote a book called *A Nest of Ninnies, simply of themselves, with Compounds*, 1608: and at Stationers' Hall was entered, in the same year, "a book called *Phantasm, the Italian Taylor, and his Boy*, made by "Mr. Armin, servant to His Majesty." We have in another place ventured a surmise in regard to his having been the author of one dramatic piece, from the correspondence of the prefixed initials. (See page 1, A. R.) There was published, in the year 1604, a pamphlet entitled *A Discourse of Elizabeth Armin, who, with some other Complices, attempted to poison her Husband*.

Whether this anecdote has any reference to our author we cannot pretend to affirm; but think it by no means improbable, from the correspondence of the date with the time in which he flourished.

ARMSTRONG, DR. JOHN. This gentleman was born at Castleton, in Roxburghshire, in Scotland, about 1709; and, after a liberal education, devoted himself to the study of physic; in which, though he was esteemed to have made a considerable proficiency, he never arrived at much practice. He, however, was appointed physician to the King's army; a post which, we believe, he held at his death. His works have great inequalities,

some of them being possessed of every requisite to be sought after in the most perfect composition, while others can hardly be considered as superior to the productions of mediocrity itself. His *Art of preserving Health*, a poem, is his best performance, and will transmit his name to posterity, as one of the first English writers. He died in September 1779.

In the year 1770, two volumes of *Miscellanies* were printed, in which is included

The Forced Marriage. Trag. written in 1754.

ARNE, DR. THOMAS AUGUSTINE, was born on the 28th of May 1710. His father, Mr. Arne, an eminent upholsterer, in King Street, Covent Garden, is the person supposed to have been intended by Addison, in his celebrated character of the Politician, in the 155th and 160th numbers of *The Tatler*. He was probably also the same who perished so deplorably in the Fleet Prison: for, in *The Tatler*, he is not only mentioned as a bankrupt, but, in a report read in the House of Commons, on the 2d of March 1728, it appears, that a Mr. Edward Arne, upholsterer, being in the tap-room of that prison, was suddenly seized, without the least provocation, and forced into a damp, nauseous, and unwholesome dungeon, without fire or covering; where, through excessive cruelty for the space of six weeks, he lost his senses, and died.—His son, at

an early period of life, was put to the study of the law; a profession equally inconsistent with his genius and inclination, and which naturally led him into scenes of gaiety. He accordingly neglected that dry study; and, having privately procured an old violin, *Cats upon Littleton* was left unmolested on the shelf, while he stole to a garret with necessary caution, and there indulged the natural propensity of his mind. By this mode of application, and probably without the assistance of a master, he soon acquired such facility of execution, as to play in a band with regularity and judgment. His father had never received the least intimation of his strong propensity to music; and, being accidentally invited to a concert, in which the young lawyer bore a part, he was exceedingly surprised to see him seated among the performers, in full glory. The son, being called upon for an explanation, candidly revealed the whole progress of his new acquisition; and gave such satisfactory reasons for his conduct, that his father at last consented to his relinquishing the study of the law for that of music, though the former had cost him a very considerable sum.

The youth, being thus emancipated from a pursuit so irksome to his feelings, placed himself un-

proved against him, he would undoubtedly have been found guilty of murder, having certainly exceeded his duty, and been guilty of a breach of that trust, which the law reposed in him, and being therefore answerable for all consequences. Various other cruelties, exercised by these wretches, gave rise to this Committee, which the humane Thomson has celebrated in his *Winter*, line 359 to 388:

“And here can I forget the generous
band.” &c.

* On the Report of this Committee, John Huggins, the warden of the Fleet, was tried for murder, but acquitted. James Barnes, his agent, by whom this outrage was committed, fled, and was never tried. However, the Lord Chief Justice Raymond was of opinion, that, had he been on his trial, and the fact

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der the tuition of Festin, an excellent performer on the violin; and applied himself to the science with such assiduity, that he soon rivalled the eminent abilities of his master. The superiority of his execution, and the rank he was likely one day to hold in the musical world, recommended him to a familiar intercourse with Farinelli, Senesino, Geminiani, and the other great Italian contemporary musicians, through whose means he obtained free access to the King's Theatre; where, by a constant and studious attendance, he acquired that perfection of taste in performance and composition, which so highly distinguished him.

The first regular engagement into which Mr. Arne entered, as a public performer, was that of leader of the band at the Theatre Royal in Drury Lane. In this situation he was distinguished for several years; and the excellence of his performance would alone have been sufficient to immortalize his name, had he never been known as a composer.

At the early age of eighteen, Mr. Arne produced the opera of *Rosamond*; but was not very successful in this first attempt, the performance being but little relished by the public. Soon after, he set to music *Alfred*, a masque, written, in conjunction, by Thomson and Mallet, for His Royal Highness Frederic, Prince of Wales. This was performed on the 1st of August 1740, in the gardens of Cliefden; in commemoration of the accession of George I. and in honour of the birth-day of the Princess of Brunswick; the Prince and Princess of Wales, with their whole court, being present at the representation. The inimitable masque of *Comus*, as altered from Milton,

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and adapted for the stage by Dr. Dalton, which was the next in succession, established Mr. Arne's fame on a solid basis. Nothing, indeed, can be conceived more perfect than the rich vein of harmony contained in the first slow movement of the overture; nor are the successive symphonies, airs, and chorusses, inferior in point of merit, or less worthy of admiration.

It would be an endless task to point out the several beauties in this great master's various compositions; and, indeed, the productions themselves are so well known, that any particular panegyric on them will be unnecessary, when we have just mentioned their respective titles.

Among these are, the opera of *Eliza, Thomas and Sally*, the masque of *Britannia*, the songs in *As You Like It* and *The Merchant of Venice*, *The Arcadian Nuptials*, *King Arthur*, *Elfrida*, *Caractacus*, *Artaxerxes*, *The Guardian Unwitted*, and *The Rose* (the three last of which were written, as well as composed, by Dr. Arne); not to mention the almost innumerable cantatas, songs, catches, and glees, sung at the several places of public resort, and published in collections under various titles. His songs in *The Lyric Harmony* display most exquisite taste, and are deemed the standards of the true genuine English ballad.

In the oratorio style, Dr. Arne composed *The Sacrifice*, or, *Death of Abel*; *Judith*; and *Alfred the Great*. His last composition was *Caractacus*.

The degree of Doctor of Music was conferred on Mr. Arne, by the university of Oxford, July 6, 1759; on which occasion he composed an admission ode, which is not in

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print. In the 26th year of his age he married Miss Cecilia Young, a pupil of Geminiani, and a favourite singer of those times.

The following anecdote of Dr. Arne is curious and interesting. During his residence at Ditton, near Hampton Court, he received a visit from Mr. Garrick, chiefly with a view of hearing Miss Brent, whose taste the Doctor had cultivated with uncommon pains, and on whose vocal powers he justly set a very high value. Garrick readily acquiesced in her superior merit; but at the same time told the Doctor, that all his geese were swans. "Tommy (said he, in his usual familiar way), you should consider that music is, at best, but pickle to my roast-beef."—"By —, Davy (replied the Doctor, in a strain of equal jocularity), your beef shall be well pickled before I have done." Miss Brent accordingly made her first appearance at Covent Garden in *The Beggar's Opera*; which was repeated with such success through the whole season, that the Drury Lane house was nearly deserted, except on those nights when Garrick himself performed. His exertions to retrieve his honour and interests on this occasion proved a considerable injury to his health, and furnished the real cause of his journey to Italy, in company with Mrs. Garrick. At his return, he even found himself obliged to gratify the public taste, by pickling his roast-beef after Dr. Arne's method; for which purpose he engaged Miss Wright (afterwards married to Mr. Michael Arne), as the only rival who could be opposed to Miss Brent with success.

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Dr. Arne died on the 5th of March 1778, of a spasm on his lungs; retaining his faculties to the last moment of his existence. He had originally been instructed in the principles of the Romish church: these, however, he had for many years wholly neglected, as inconsistent with a life of ease and gallantry, in which he indulged to the full extent of his purse and constitution. In his last stage, the dormant seeds of early maxims and prejudices (as is usually the case) revived in his bosom, too strong to be checked, or perhaps discriminated, by sound reason. The complicated train of doubts, hopes, and fears, operated so forcibly on the Doctor's feelings, at this awful period, that a priest was sent for, by whom he was soon awed into a state of most submissive repentance. In thus renewing the duties of the Christian, those of his professional line were not forgotten; for about an hour before his death he sung an harmonious Halleluja; a flight of fancy, calculated, as it were, to usher him into the other world.

Though possessed of abilities which seemed to promise him both fortune and reputation, he was always in narrow circumstances; to which an unbounded attachment to the fair sex might a good deal contribute. He was author of the following pieces:

1. *Artaxerxes*. Op. 8vo. 1761.
2. *The Guardian Outwitted*. Op. 8vo. 1764.
3. *The Rose*. Com. Op. 8vo. 1773.
4. *The Contest of Beauty and Virtue*. M. 4to. 1773.
5. *A Pasticcio*. 4to. 1778.
6. *Phæbe at Court*. Op. 4to. 1776.

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Dr. Arne was the supposed author also of,

7. *The Cooper*. M. Ent. 8vo. 1772.

8. *Don Saverio*. M. D. 4to. 1750.

ARNOLD, CORNELIUS. Of this author we can learn no particulars, except that we are told he was at one time one of the ushers of Merchant Taylors' School. But this seems not to have very naturally led to his ultimate station; for in the latter part of his life he was beadle of the Distillers' Company. In a volume of Poems, published in 1757, in 4to. is a play by him called

Osman. Trag.

ARNOLD, ——. Author of *The Secret, or Nothing*. Dr. Piece. 1807. N. P.

ARNOLD, SAMUEL JAMES. This gentleman is the son of the late Dr. Arnold, of musical celebrity, and is married to a daughter of Mr. Pye, the poet-laureate. He is a proprietor of an establishment at the Lyceum for the performance of English Operas in the summer season; and, besides a novel, in three volumes, 1796, called *The Creole, or Haunted Island*, has produced the following dramatic pieces:

1. *Auld Robin Gray*. M. Ent. 8vo. 1794.

2. *Who pays the Reckoning?* M. E. 1795. N. P.

3. *Shipwreck*. Com. Op. 8vo. 1796.

4. *Irish Legacy*. M. F. 1797. N. P.

5. *Veteran Tar*. C. Op. 8vo. 1801.

6. *Foul Deeds will rise*. M. D. 8vo. 1804.

7. *Prior Claim*. C. 8vo. 1805 (in conjunction with Mr. Pye).

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8. *Up all Night*. C. O. 1809. N. P.

9. *Britain's Jubilee*. M. Piece. 1809. N. P.

10. *Man and Wife*. C. 8vo. 1809.

11. *The Maniac*. S. C. O. 1810. N. P.

12. *Plots!* Mel. Dr. Op. 1810. N. P.

ARROWSMITH, MR. This gentleman was of Cambridge, and had the degree of Master of Arts. Langbaine alone informs us, that to him was ascribed a play, which, however, was published anonymously, entitled

The Reformation. C. 4to. 1673.

ARTHUR, J. was a player of eminence in the characters of old men, and for several years performed at Covent Garden Theatre. He afterwards became manager of the playhouse at Bath, and died April 8, 1772.

About the year 1754, was acted at Covent Garden, for his benefit, a ballad opera, written, as he said, by himself, and which had been acted at the same theatre, and printed in 1738. It was called

The Lucky Discovery; or, The Tanner of York. 8vo.

ASHE, NICHOLAS. We take this writer to be a resident of Ireland; his only dramatic piece having been printed in Dublin, viz.

Panthea. Trag. 12mo. 1803.

ASHTON, ROBERT. This author was of the kingdom of Ireland, and wrote one play, which, from a passage in the Epilogue, appears to have been produced in the year 1727. It is called

The Battle of Aughrim; or, The Fall of Monsieur St. Ruth. Trag. Printed several times in Dublin.

ASTINWALL, STANHOPE. A

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gentleman of both these names; we are informed, was private secretary to Earl Harcourt while ambassador to the court of France. He died at Paris the 17th of January 1771, and probably was the same person who published one tragedy, *done*, as the title-page declares, from the French of Corneille, called

Rodogune; or, *The Rival Brothers*. 8vo. 1765.

ASTON, ANTHONY, commonly called Tony Aston, was the son of a gentleman who had formerly been master of the Plea Office, in the King's Bench. He was bred an attorney; but having a smattering of humour, he left the study of the law for the stage. He played on all the theatres in London, but never long in any of them, being of too flighty a disposition to settle any where. His way of living was peculiar to himself and family; resorting to the principal cities and towns in England with his *Medley*, as he called it, which was composed of some capital scenes of humour out of the most celebrated plays. His company consisted only of himself, his wife, and son; and between every scene a song or dialogue of his own composing was sung or performed, to fill up the interval. He pretended a right to every town he entered; and whenever another company interfered with him, he was very attentive and dexterous in laying them under contribution. In 1735, he petitioned the House of Commons to be heard against the bill then pending for regulating the stage, and was permitted to deliver a ludicrous speech, which was afterwards published, in folio, 1735. Chetwood, in his *History of the Stage*, printed 1749, imagines that our author was then

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living, and travelling in some part of the kingdom.

He is the author of

1. *Love in a Hurry*. Com. 1709.

2. *Pastora*; or, *The Coy Shepherdess*. Op. 8vo. 1712.

And very probably, under the fictitious name of Matthew Medley, of

3. *The Fool's Opera*. 8vo. 1731.

ASTON, WALTER. This author is only known as the writer of one piece, which was forbidden to be represented, called,

The Restoration of King Charles the Second; or, *The Life and Death of Oliver Cromwell*. Bal. Op. 8vo. 1733.

ATKINSON, JOSEPH. This gentleman is a native of Ireland, and an officer in the army, and has written the following dramatic pieces:

1. *Mutual Deception*. Com. 8vo. 1785.

2. *Match for a Widow*. Com. Op. 8vo. 1788.

3. *Love in a Blaze*. Com. C/p: 12mo. 1800.

AUBERT, Mrs. To a lady of this name has been ascribed,

Harlequin Hydaspes. Mock Op. 8vo. 1719.

AUBIN, Mrs. was author of *The Merry Masqueraders*. Com. 8vo. 1730.

AVERAY, ROBERT. This writer is totally unknown. There is, however, in print by him one dramatic performance, called,

Britannia and the Gods in Council. Dram. Piece. 4to. 1756.

AYRE, WILLIAM. Of this gentleman we know nothing more than that he has favoured the public with a translation of that celebrated dramatic pastoral of Tasso, called,

Amintas. 8vo. N. D. [1737.] and also with that of an Italian

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tragedy, the original text of which he has printed page by page with his translation, entitled,

Merope. 8vo. 1740.

AYRES, JAMES. This author is mentioned no where but in *The British Theatre*, where he is said to be a native of Ireland. He has written two dramatic pieces, entitled,

1. *Sancho at Court*. Opera-Comedy. 8vo. 1742.

2. *The Kiss accepted and returned*. Operetta. 1744. Not printed.

AYSCOUGH, GEORGE EDWARD. This gentleman was son of Dr. Francis Ayscough, Dean of Bris-

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tol, by a sister of the first Lord Lyttelton. He was brought up in the army, and for some time had a commission in the guards. A bad state of health compelled him to relinquish his profession, and obliged him to travel into Italy. His disorder was not relieved by these measures, he continued lingering for some time, and in the end died on the 14th day of October 1779. He was the publisher of the *Miscellaneous Works* of his uncle Lord Lyttelton, and wrote some account of his own travels. He was the author of one play, called,

Semiramis. Trag. 8vo. 1776.

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B. G. These initials are affixed to a play, called

Love the Leveller. 4to. 1704.

B. H. H. These we find annexed to

The World's Idol. Com. from the Greek. 8vo. 1659.

B. W. This author is mentioned by the above initials, which are prefixed to a little piece never acted, but printed by the title of

The Juror. Farce. 8vo.

This piece was published in 1718.

BACON, DR. PHANUEL, a native of Reading. He was of Magdalen College, Oxford; took the degree of M. A. April 17, 1722; B. D. April 29, 1731; and of D.D. Dec. 9, 1735. He was vicar of Bramber, in Sussex, and rector of Bal-

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den, in Oxfordshire, where he died in January 1783, in his 83d year. He was possessed of exquisite humour, with a strong inclination for punning. *The Kite*, a poem, was published by him in 1719, and may be seen in *The Gentleman's Magazine*, for 1758. He wrote also five dramatic performances, viz.

1. *The Taxes*. D.E. 8vo. 1757.

2. *The Insignificantants*. C. 8vo. 1757.

3. *The Tryal of the Time-killers*. C. 8vo. 1757.

4. *The Moral Quack*. D.S. 8vo. 1757.

5. *The Oculist*. D.E. 8vo. 1757.

These were afterwards collected in a volume, and entitled, *Hu-*

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morous Ethicks. He was author of *The Snipe*, one of the best ballads in the English language, and founded on a real fact; for the Friar denoted the author himself, and Peter his fellow-collegian, Peter Zinzan, M.D. This ballad, and *A Song of Similies*, by Dr. Bacon, are preserved in *The Oxford Sausage*.

BACON, JAMES. Of this person we know no more than that he is author of

The American Indian. P. 8vo. 1795.

BAILEY, ABRAHAM, was a member of the honourable society of Lincoln's Inn, and in the early part of his life wrote a play, called *The Spightful Sister*. C. 4to. 1667.

BAILLIE, JOHN, a Scots advocate, wrote, but published without his name,

The Patriot. D. H. 4to. 1736.

BAILLIE, DR. JOHN. This gentleman was one of the physicians to St. George's Hospital, and also physician to the English army in Flanders. He died of a spotted fever, at Ghent, in December 1743. He is said to have been of a very amiable disposition, and his loss was much regretted by his friends.

After his death was published, by subscription, for the benefit of his widow,

The Married Coquet. C. 8vo. 1746.

BAILLIE, JOANNA. This lady was born about 1764, or 1765, at Bothwell, in Scotland; of which place her father, the Rev. James Baillie, was minister. Her mother was Dorothea, sister of John and William Hunter. Her father was afterwards junior minister of Hamilton; whence he was removed to the divinity professorship of Glasgow, where he died

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in 1778. Her brother is Matthew Baillie, M. D. and F. R. S.

Miss Baillie has published "*A Series of Plays*," in two 8vo. volumes, "in which it has been attempted to delineate the stronger passions of the mind; each passion being the subject of a tragedy and a comedy." She has also published a volume of "*Miscellaneous Plays*." Her talents for dramatic writing are of a superior kind; but it is in the composition of tragedy that she shines with the greatest splendour. A strong conception of character, an accurate delineation of the various feelings and passions, vivid imagery, and a great command of poetical diction, strongly characterize her tragic efforts. Her comedy, though above mediocrity, is not equal to her other style of writing. Her plays are as follow:

1. *Count Basil*. T. 8vo. 1798.
2. *Monfort*. T. 8vo. 1798.
3. *The Tryal*. C. 8vo. 1798.
4. *The Election*. C. 8vo. 1802.
5. *Ethwald*. T. in two Parts. 8vo. 1802.
6. *Second Marriage*. C. 8vo. 1802.
7. *Constantine Paleologus*. T. 8vo. 1804.
8. *The Country Inn*. C. 8vo. 1804.
9. *Rayner*. T. 8vo. 1804.
10. *The Family Legend*. T. 8vo. 1810.

BAKER, THOMAS. This gentleman was the son of a very eminent attorney in the city of London, and was some time of the university of Oxford. His turn was entirely to comedy; his plays in general met with success, and were held in good estimation. Nor was that approbation by any means unjust, notwithstanding the

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slighting manner in which Mr. Whincop has spoken of his writings. His plots are in general his own, his conduct of them pleasing, his characters strongly drawn (which is certainly one of the greatest perfections of comedy); his language easy and agreeable, his wit pure and genuine, and his satire just and poignant. We have the more readily entered into this encomium, which we think his writings deserve, to vindicate their character, as well as the judgment of the public which gave them the sanction of applause, from the contempt thrown on them by Mr. Whincop, who is the only writer that has attempted to give them any character at all, and who indeed contradicts himself in the character he has given, since he denies them both wit and humour, and yet allows them to possess the *vis comica* (or, as he calls it, "something to make one laugh"), which certainly can never subsist without one or the other of these two properties; but indeed Mr. Whincop seems on the whole to write with some degree of prejudice against him, throwing the same kind of abuse on a periodical paper, which he was the author of, called *The Female Tatler*.

The dramatic pieces he has left behind him are five in number, and their titles as follow:

1. *Humour of the Age*. Com. 4to. 1701.
2. *Tunbridge Walks*. Com. 4to. 1703.
3. *Act at Oxford*. Com. 4to. 1704.
4. *Hampstead Heath*. Com. 4to. 1706.
5. *The Fine Lady's Aims*. Com. 4to. N. D. [1709.]

All of them have a considerable

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share of merit; yet only one among the number has been acted within these fifty years, viz. *Tunbridge Walks*.

There is an anecdote, in regard to a character in this comedy, with respect to the author's character, which we might properly have taken notice of here, but that the reader will find it in the second part of this work, in our account of the piece itself.

Whether the effeminate turn of disposition there hinted at, or this gentleman's attachment to the Muses, drew him from any application to business, or from what other cause we know not; but during the latter part of his life he stood on but indifferent terms with his father, who allowing him only a very scanty income, he was obliged to retire into Worcestershire, where, Whincop tells us, he is reported to have died of that loathsome disorder the *morbus pediculus*.

BAKER, DAVID ERSKINE, to whom the public are indebted for the first edition of this work, was the eldest son of Henry Baker, a gentleman well known in the philosophical world, by a daughter of the celebrated Daniel Defoe. Being adopted by an uncle, who was a silk-throwster in Spital Fields, he succeeded him in his business; but wanting the prudence and attention which are necessary to secure success in trade, he soon failed. He was the author of several occasional Poems in the periodical collections, and of one dramatic piece,

The Muse of Ossian; a dramatic Poem, selected from the *Poems of Ossian*, acted and printed at Edinburgh, 12mo. 1763; where it is believed the author died, about 1770, in indigence.

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BAKER, ROBERT. This author is only known by having produced one dramatic piece, called,

The Mad House. B.O. 8vo. 1737.

BALE, JOHN, is more known as an historian, and controversialist, than as a dramatic writer. He was born on the 21st of November 1495, at Cove, a small village near Dunwich, in Suffolk. His parents, having many other children, and not being in very affluent circumstances, sent him, at the age of twelve years, to the monastery of Carmelites at Norwich, where he received part of his education; he afterwards studied at Hulme Abbey, in Northumberland, and from thence removed to St. John's College, Cambridge. While he continued at the university, being, as he says, seriously stirred up by the illustrious the Lord Wentworth, he renounced the tenets of the church of Rome; and, that he might never more serve so execrable a beast, I took, says he, to wife the faithful Dorothy, in obedience to that divine command, "Let him that cannot contain, marry." Bishop Nicolson insinuates, that his dislike to a state of celibacy was the means of his conversion, more than any doubts which he entertained about the truth of his faith. The change of his religion exposed him to the persecution of the Romish clergy, particularly of Lee Archbishop of York, and Stokesley Bishop of London: but he found an able and powerful protector in the person of Lord Cromwell, the favourite of Henry the Eighth. On the death of this nobleman, he withdrew into the Low Countries, and resided there eight years; in which time he wrote several pieces in the English language. On the accession of King Edward the Sixth,

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he was recalled into England, and obtained the living of Bishops Stocke, in the county of Southampton. During his residence at his living, he was almost brought to the point of death by an ague; when hearing that the King was come in progress to Southampton, five miles only from where he dwelt, he went to pay his respects to him. "I took my horse," says he, "about 10 of the clocke, for very weaknesse scant able to sytt hym, and so came thydre. Be-twixt two and three of the clocke, the same day, I drew towards the place where as his Majestie was; and stode in the open strete ryght against the gallerye. Anon, my frinde Johan Fylpot, a gentylman, and one of hys previe chambre, called unto him two more of hys companyons, which in moving their heades towards me, shewed me most frendely countenaunces. By one of these three the Kynge havynge information that I was there in the strete, he marveled thereof, for so much as it had bene tolde hym a lytle afore that I was bothe dead and buried. With that hys Grace came to the wyndowe, and earnestly behelde me a poore weake creature, as though he had had upon me, so symple a subject, an earnest regard, or rather a very fatherly care." This visit to the King occasioned his immediate appointment to the bishopric of Ossory, which was settled the next day, as he declared afterwards, *against his will, of the King's own mere motion only, without suit of friends, meed, labour, expenses, or any other sinister means else.* On the 20th of March 1553, he was consecrated at Dublin by the archbishop of that see, and underwent a variety of persecu-

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tions from the Popish party in Ireland, which at length compelled him to leave his diocese, and conceal himself in Dublin. Endeavouring to escape from thence, in a small trading vessel, he was taken prisoner by the captain of a Dutch man of war, who rifled him of all his money, apparel, and effects. The ship was then driven by stress of weather into St. Ives, in Cornwall, where he was taken up on suspicion of high treason, but soon discharged. From thence, after a cruise of several days, the ship arrived in Dover Road, and he was again put in danger by a false accusation. On his arrival in Holland, he was kept prisoner three weeks, and then obtained his liberty, on payment of a sum of money. From Holland he retired to Basil, in Switzerland, and continued abroad during the remainder of Queen Mary's reign. On the accession of Queen Elizabeth, he returned to England; but being disgusted with the treatment he met with in Ireland, he went thither no more. He was promoted, on the 15th of January 1560, to a prebend in the cathedral church of Canterbury, and died in that city, in November 1563, in the 68th year of his age. According to the manners of the times in which he wrote, he appears to have taken very indecent liberties with all his antagonists in his religious controversies, and to have considered himself as not bound by any rules of decorum in replying to those from whom he differed in matters wherein the interests of religion were concerned. The acrimony of his style on these occasions acquired him the appellation of *Bilious Bale*, and it was applied to him with singular propriety. His principal work is esteemed the

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Scriptorum illustrium majoris Britanniae, quam nunc Angliam et Scotiam vocant, Catalogus; a Japheth per 3618 annos usque ad annum hunc Domini 1557, &c. first printed imperfectly at Wesel, 1549, and afterwards more complete in 1557 and 1559. He was the author of a great number of dramatic pieces, four of which only appear to have been published, viz.

1. *A Tragedye or Enterlude, manifesting the chefe promyses of God unto Man in all ages of the olde lawe, from the fall of Adam to the Incarnacion of the Lorde Jesus Christ. Compyled by Johan Bale, Anno Domini 1538. 8vo. Reprinted in Doddsley's Collection of Old Plays.*

Another edition of this performance was printed in 4to. by John Charlewood, 1577, and in the title-page said to be now fyrst imprinted. (See Ames, 369.)

2. *A brefe Comedy or Enterlude of Johan Baptystes preaching in the Wildernesse, the crafty assaules of the hypocrytes, with the gloryous baptysme of the Lorde Jesus Christ. Compyled by Johan Bale, Anno 1538. 8vo. Reprinted in the Harleian Miscellany, vol. i. p. 37.*

3. *A brefe Comedy or Enterlude, concernynge the templatyon of our Lorde and Saver Jesus Christ by Sathan in the desert. Compyled by Johan Bale. Anno 1538. 8vo. (Ames, 497, 498.)*

According to Ames, all these pieces were originally printed abroad.

He also translated into English the tragedies of Pammachius; and in his Account of the writers of Britain, besides the plays already mentioned, he has given the following list of his other dramatic performances.

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4. *Of Christ when he was twelve Years old*, one Comedy.

5. *Of Baptism and Temptation*, two Comedies.

6. *Of Lazarus raised from the Dead*, one Comedy.

7. *Of the Councils of Bishops*, one Comedy.

8. *Of Simon the Leper*, one Comedy.

9. *Of the Lord's Supper and washing the Feet*, one Comedy.

10. *Of the Passion of Chryst*, two Comedies.

11. *Of the Sepulture and Resurrection*, two Comedies.

12. *Upon both Marriages of the King*.

13. *Against Momus's and Zoilus's*.

14. *The Treacheries of the Papists*.

15. *Against those who adulterate the Word of God*.

16. *Of John King of England*.

17. *Of the Impostures of Thomas Becket*.

18. *Corruptions of the Divine Laws*.

19. *The Image of Love*.

He also wrote,

20. *A Comedy concerning Three Lawes of Nature, Moses, and Christ*, 4to. 1538.

BALL, EDMUND, is known to us only as having written

The Beautiful Armenia. Com. 12mo. 1778.

He is probably also the author of *A Bloody Plot discovered*. Trag. 8vo. 1780.

BANCROFT, JOHN. This author was by profession a surgeon; and happening to have a good deal of practice among the young wits and frequenters of the theatres, whom the warm favours they had met with among the fair devotees of the Paphian goddess drove to seek his advice and assistance, he ac-

quired from their conversation a passion for the Muses, and an inclination to signalize himself in their service: in consequence of which inclination he made two essays in the dramatic way, neither of which are devoid of merit, nor failed of meeting with some degree of success, viz.

1. *Sertorius*. Trag. 4to. 1679.

2. *Henry II*. Trag. 4to. 1693.

He died in the year 1696, and lies interred in St. Paul's, Covent Garden. It is not improbable that he might be related to, or a descendant from, Mr. Thomas Bancroft, of Swanton, in Derbyshire, whom Sir Aston Cokain has celebrated as a poet of esteem. See *Cokain's Poems*, 8vo. 1658, p. 103. 112. 116. 156.

Coxeter attributes another play to this author, which however, he says, he made a present, both of the reputation and profits of, to Mountfort the player. It was entitled,

3. *Edward III*. H.P. 4to. 1691.

BANISTER, REV. JAMES, is author of *A View of the Arts and Sciences, from the earliest Time to the Age of Alexander the Great*. 8vo. 1785; and a translation of all the *Pythian, Nemean, and Isthmian Odes of Pindar, except the fourth and fifth Pythian Odes, and those which have been translated by Gilbert West*. 8vo. 1792. But his place in these pages he owes to a translation, rather close and faithful than spirited and poetic, of the following tragedies of Euripides:

1. *Iphigenia in Aulis*. T. 8vo. 1780.

2. *Orestes*. T. 8vo. 1780.

3. *Phanissæ*. T. 8vo. 1780.

4. *Troades*. T. 8vo. 1780.

BANKS, JOHN. This gentleman was bred an attorney at law, and belonged to the society of New Inn. The dry study of the law, however, not being so suitable

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to his natural disposition as the more elevated flights of poetical imagination, he quitted the pursuit of riches in the Inns of Court, for the paying his attendance on those ragged jades the Muses in the theatre. Here, however, he found his rewards by no means adequate to his deserts. His emoluments at the best were precarious, and the various successes of his pieces too feebly convinced him of the error in his choice. This, however, did not prevent him from pursuing with cheerfulness the path he had taken; his thirst of fame, and warmth of poetic enthusiasm, alleviating to his imagination many disagreeable circumstances, into which indigence, the too frequent attendant on poetical pursuits, often threw him.

His turn was entirely to *tragedy*; his merit in which is of a peculiar kind. For at the same time that his language must be confessed to be extremely unpoetical, and his numbers uncouth and inharmonious; nay, even his characters very far from being strongly marked or distinguished, and his episodes extremely irregular; yet it is impossible to avoid being deeply affected at the representation, and even at the reading, of his tragic pieces. This is owing in the general to a happy choice of his subjects, which are all borrowed from history, either real or romantic; and indeed the most of them from circumstances in the annals of our own country, which, not only from their being familiar to our continual recollection, but even from their having some degree of relation to ourselves, we are apt to receive with a kind of partial prepossession, and a predetermination to be pleased. He has constantly chosen as the basis of his plays

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such tales as were in themselves and their well-known catastrophes most truly adapted to the purposes of the drama. He has indeed but little varied from the strictness of historical facts, yet he seems to have made it his constant rule to keep the scene perpetually alive, and never suffer his characters to droop. His verse is not poetry, but prose run mad. Yet will the false gem sometimes approach so near in glitter to the true one, at least in the eyes of all but the solid connoisseurs (and how small a part of an audience are to be ranked in this class will need no ghost to inform us), that bombast will frequently pass for the true sublime; and where it is rendered the vehicle of incidents in themselves affecting, and in which the heart is apt to interest itself, it will perhaps be found to have a stronger power on the human passions than even that property to which it is in reality no more than a bare succedaneum. And from these principles it is, that we must account for Mr. Banks's writings having in the general drawn more tears from, and excited more terror in, even judicious audiences, than those of much more correct and more truly poetical authors.

The tragedies he has left behind him are seven in number, and are as follow:

1. *Rival Kings*. Tr. 4to. 1677.
2. *Destruction of Troy*. Tr. 4to. 1679.
3. *Fortis Ictroy'd*. Tr. 4to. 1682.
4. *Island Queens*. Tr. 4to. 1684.
5. *Unhappy Favourite*. Tr. 4to. 1682.
6. *Innocent Usurper*. Tr. 4to. 1694.
7. *Cyrus the Great*. Tr. 4to. 1696.

Of these, five have been put

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formed for many years past, excepting the *Unhappy Favourite*; or, *Earl of Essex*; which long continued a stock tragedy at both theatres. Mr. Jones's tragedy on the same subject, which came out in 1753, and since that another by Mr. Brooke (of both which see an account in their proper places), seem however to have banished that also from the stage; at least for a while. Yet we cannot help observing, to the honour of Mr. Banks's play, that although these two writers, and another of eminence, viz. Mr. Ralph, have all handled the same story in somewhat a different manner, they have all concurred in borrowing many passages from his tragedy; and moreover, that whatever advantages their pieces may have over his in some respects, yet in point of pathos, which ought to be one of the great aims of tragedy, he still stands superior to them all.

The writers on dramatic subjects have not ascertained either the year of the birth or that of the death of this author. His last remains however lie interred in the church of St. James's, Westminster.

BARFORD, RICHARD. This gentleman was, we believe, of Exeter College, in Oxford, and took his degree of M. A. Nov. 25, 1729. We are entirely unacquainted with any further particulars concerning him, except that he wrote

The Virgin Queen. Tr. 8vo. 1729. To this tragedy Mr. Pope alludes in his Epistle to Dr. Arbuthnot, ver. 55 :

Bless me! a packet—"Tis a stranger sues,
A *Virgin Tragedy*, an orphan Muse.

See Warton on Pope.

BARKER, Mr. A gentleman of this name is said by all the writers to have been the author of two

dramatic pieces, whose titles are as follow :

1. *Beau defeated.* Com.

2. *Fidèle and Fortunatus.*

Yet that these plays were written by Mr. Barker we cannot but entertain a doubt. The former of them hath the name of Mrs. Pix to it as the author; and the latter is probably of the reign of Queen Elizabeth, a play with that title being entered at Stationers' Hall on the 12th of Nov. 1584; and Coxeter, in his MS. notes, says, that Mr. Barker, who wrote *Fidèle and Fortunatus*, is a different person from him who was author of the *Beau defeated*.

BARKER, THOMAS. To a gentleman of this name, Langbaine informs us some of the old catalogues have attributed the being author of a play printed with the letters T. D. in the title-page, and called,

The Bloody Banquet. Trag. 4to. 1620.

BARKSTED, WILLIAM. See *INSATIATE COUNTESS*, in Vol. II.

BARNARD, EDWARD. This gentleman is the author of a volume, entitled, *Virtue the Source of Pleasure*, 8vo. 1757, in which are two dramatic pieces, more pious than poetical, entitled,

1. *The Somewhat.*

2. *Edward VI.*

He also was author of a work, called *Experimental Christianity of eternal Advantage, exemplified in the Life of Miss Lydia Allen, of London, who died Nov. 17, 1740.* 8vo. 2d edit. 1741.

BARNES, BARNABY, was a younger son of Richard Barnes, Bishop of Durham, but born in Yorkshire 1569. He became a student of Brazen Nose College, in 1586, but left the university without a degree. He afterwards ac-

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accompanied a military expedition to France, under the Earl of Essex, in 1591; but when he died is unknown. Besides several poems, he published one play, called,

The Devil's Charter. Trag. 4to. 1607.

BARNES, JOSHUA, a learned divine, born in London 1654, was educated at Christ's Hospital, whence he removed to Emanuel College, Cambridge, of which he was elected fellow in 1675. The year following he published a poem on the History of Esther; and, in 1688, *The Life of Edward III*. In 1694, he printed his edition of *Euripides*. In 1700, he married a widow lady of fortune. In 1705, he published his *Anacreon*; and the next year his *Homer*. Dr. Bentley used to say, that he understood as much Greek as a Greek cobbler: his edition of *Anacreon*, however, ranks high in the estimation of the learned. Mr. Barnes died in 1712. There are in the library of Emanuel College, the following plays of his in MS. viz.

1. *The Academie*. Com. about 1675. N. P.

2. *Englebert*. Play. N. P.

3. *Landgartha*. Ent. 1683. N. P.

BARON, ROBERT. This author was born in the year 1630. He received the earlier parts of his education at Cambridge, after which he became a member of the honourable society of Gray's Inn. During his residence at the university, and indeed when he was no more than seventeen years of age, he wrote a romance, called *The Cyprian Academy*, in which he introduced the two first of the dramatic pieces mentioned below. The third of them is a much more regular and perfect play, and was probably written when the author

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had attained a riper age. The names of them are as follow:

1. *Deorum Dona*. M. 8vo. 1647.

2. *Gripus and Hegio*. P. 8vo. 1647.

3. *Mirza*. Trag. 8vo. N. D. Phillips and Winstanley have also attributed some other plays to him, but on no foundation whatever, viz.

Dick [Hycke] Scornor. Com. [Morality.]

Don Quixote. Com.

Destruction of Jerusalem.

Marriage of Wit and Science.

Together with masques and interludes; all which however Langbaine denies to be his; as he also does Phillips's assertion that any of his pieces were ever represented on the stage.

Mr. Baron had a strict intimacy with the celebrated Mr. James Howell, the great traveller, in whose collections of letters there is one to this gentleman (see *Howell's Letters*, book iii. letter 17), who was at that time at Paris.—To Mr. Howell in particular, and to all the ladies and gentlewomen of England in general, he has dedicated his romance.

BARREY, LODOWICK. What this gentleman's rank in life was, seems somewhat difficult to determine; the writers on dramatic subjects, viz. Langbaine, Jacob, Gildon, Whincop, &c. styling him only Mr. Lodowick Barry; whereas Anth. Wood, in his *Athen. Oxon.* vol. i. p. 629, calls him Lodowick Lord Barry; which title Coxeter, in his MS. has also bestowed on him. This is however positively denied by Whincop, p. 91. But let this be as it may, all authors agree that he was of an ancient and honourable family in Ireland, that he flourished about the middle of King James the First's reign,

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and that he wrote one dramatic piece, entitled,

Ram Alley. C. 4to. 1611. D. C.

BARTHOLOMEW, JOHN, is author of one play, called,

The Fall of the French Monarchy.

H. T. 8vo. 1794.

BARTLEY, SIR WILLIAM. We find this name assigned as author of *Cornelia*. P. 1662. N. P.

It seems, however, very probable, that it is a corruption for Sir William Berkley, who wrote *The Lost Lady*.

BASTON, ROBERT. Bale and Pits mention this poet as author, among other things, of a volume of tragedies and comedies in English; but what they were has not come to our knowledge. Bale *de Script. Brit. Centur. IV.*—Pits *de Illustr. Angl. Script. Ann.* 1310.

BATE, HENRY. See DUDLEY.

BAYLEY, JOHN, is author of one play, called,

The Forester. Dr. 8vo. 1798.

BAYLIS, JOHN. Of this person we know no more than that he has published the following translations from the French:

1. *A House to be Sold*. F. 12mo. 1804.

2. *Lodoiska*. H. R. 12mo. 1804.

3. *Mysteries of Udolpho*. D. 12mo. 1804.

4. *The Resemblance*. C. 12mo. 1804.

5. *Valet with two Masters*. F. 12mo. 1804.

BEAUMONT, FRANCIS, and JOHN FLETCHER.

As these two gentlemen were, while living, the most inviolable friends and inseparable companions; as in their works also they were united, the Orestes and Pylades of the poetical world; it would be a kind of injury done to the manes of their friendship, should we here, after death, sepa-

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rate those names which before it were found for ever joined. For this reason we shall, under this single article, deliver what we have been able to collect concerning both; yet, for the sake of order, it will be proper first to take some notice of those particulars which separately relate to each. First then, as his name stands at the head of this article, we will begin with

FRANCIS BEAUMONT. This gentleman was descended from a very ancient family of that name, seated at Grace Dieu, in Leicestershire. His grandfather, John Beaumont, had been Master of the Rolls, and his father, Francis Beaumont, one of the judges of the Court of Common Pleas. Nor was his descent less honourable on the side of his mother, whose name was Anne, the daughter of George Pierrepont, of Home Pierrepont, in the county of Nottingham, Esq. and of the same family from which the late Duke of Kingston derived his ancestry.

Our poet, however, appears to have been only a younger son, Jacob mentioning a brother of his by the title of Sir Henry Beaumont, though Cibber with more propriety, in his *Lives of the Poets*, vol. i. p. 157, calls him Sir John Beaumont. He was born in the year 1585, and received his education at Cambridge, but in what college is a point which we have not been able to trace. He afterwards was entered a student in the Inner Temple. It is not, however, apparent that he made any great proficiency in the law, that being a study probably too dry and unentertaining to be attended to by a man of his fertile and sprightly genius. And, indeed, we should scarcely be sur-

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prised to find that he had given no application to any study but poetry, nor attended on any court but that of the Muses; but on the contrary our admiration might fix itself in the opposite extreme, and fill us with astonishment at the greatness of his genius and rapidity of his pen, when we look back on the voluminousness of his works, and then inquire into the time allowed him for them; works that might well have taken up a long life to have executed. For although, out of fifty-three plays which are collected together as the labours of these united authors, Mr. Beaumont was concerned in much the greater part of them, yet he did not live to complete his thirtieth year, the king of terrors summoning him away in the beginning of March 1615, on the 9th day of which he was interred in the entrance of St. Benedict's chapel in Westminster Abbey. He left behind him only one daughter, Mrs. Frances Beaumont, who must then have been an infant, as she died in Leicestershire since the year 1700. She had been possessed of several MS. poems of her father's writing; but the envious Irish seas, which robbed the world of that invaluable treasure, the remaining part of Spenser's *Fairy Queen*, deprived it also of these poems, which were lost in her voyage from Ireland, in which kingdom she had resided for some time in the family of the Duke of Ormond. Let us now proceed to our second author,

JOHN FLETCHER. This gentleman was not more meanly descended than his poetical colleague; his father, the Rev. Dr. Fletcher, having been first made Bishop of Bristol by Queen Elizabeth, and afterwards by the same monarch,

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in the year 1593, translated to the rich and honourable see of London. Our poet was born in 1576, and was, as well as his friend, educated at Cambridge, where he made a great proficiency in his studies, and was accounted a very good scholar. His natural vivacity of wit, for which he was remarkable, soon rendered him a devotee to the Muses; and his close attention to their service, and fortunate connexion with a genius equal to his own, soon raised him to one of the highest places in the temple of poetical fame. As he was born near ten years before Mr. Beaumont, so did he also survive him by an equal number of years; the general calamity of a plague, which happened in the year 1625, involving him in its great destruction, he being at that time 49 years of age. [See MASSINGER.]

During the joint lives of these two great poets, it appears that they wrote nothing separately, excepting one little piece by each which seemed of too trivial a nature for either to require assistance in. viz. *The Faithful Shepherdess*, a Pastoral, by Fletcher; and *The Masque of Gray's Inn Gentlemen*, by Beaumont. Yet what share each had in the writing or designing of the pieces thus composed by them jointly, there is no possibility of determining. It is however generally allowed, that Fletcher's peculiar talent was *wit*; and Beaumont's, though much the younger man, *judgment*. Nay, so extraordinary was the latter property in Mr. Beaumont, that it is recorded of the great Ben Jonson, who seems moreover to have had a sufficient degree of self-opinion of his own abilities, that he constantly, so long as this gentleman lived, submitted his own writings to his censure,

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and, as it is thought, availed himself of his judgment at least in the correcting, if not even in the contriving, all his plots.

It is probable, therefore, that the forming the plots and contriving the conduct of the fable, the writing of more serious and pathetic parts, and lopping the redundant branches of Fletcher's wit, whose luxuriance, we are told, frequently stood in need of castigation, might be in general Beaumont's portion in the work; while Fletcher, whose conversation with the beau monde (which indeed both of them, from their births and stations in life, had been ever accustomed to), added to the volatile and lively turn he possessed, rendered him perfectly master of dialogue and polite language, might execute the designs formed by the other, and raise the superstructure of those lively and spirited scenes of which Beaumont had only laid the foundation; and in this he was so successful, that though his wit and raillery were extremely keen and poignant, yet they were at the same time so perfectly genteel, that they used rather to please than disgust the very persons on whom they seemed to reflect. Yet that Fletcher was not entirely excluded from a share in the conduct of the drama, may be gathered from a story related by Winstanley, viz. that our two bards having concerted the rough draught of a tragedy over a bottle of wine at the tavern, Fletcher said, he would undertake to *kill the King*; which words being overheard by the waiter, who had not happened to have been witness to the context of their conversation, he lodged an information of treason against them: but, on their explanation of it only to mean the destruction of a theatrical monarch,

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and their loyalty being unquestioned, the affair ended in a jest.

On the whole, the works of these authors have undoubtedly very great merit, and some of their pieces deservedly stand on the list of the present ornaments of the theatre. The plots are ingenious, interesting, and well managed; the characters strongly marked; and the dialogue sprightly and natural; yet there is in the latter a coarseness which is not suitable to the politeness of the present age, and a fondness of repartee, which frequently runs into obscenity, and which we may suppose was the vice of that time, since even the delicate Shakspeare himself is not entirely free from it. But as these authors have more of that kind of wit than the last-mentioned writer, it is not to be wondered if their works were, in the licentious reign of Charles II. preferred to his. Now, however, to the honour of the present taste be it spoken, the tables are entirely turned; and, while Shakspeare's immortal works are our constant and daily fare, those of Beaumont and Fletcher, though delicate in their kind, are only occasionally served up; and even then great pains is ever taken to clear them of that *fumt*, which the *haut-gout* of their contemporaries considered as their supremest relish; but which the more unpraised taste of *ours* has been justly taught to look on as what it really is, no more than a corrupted and unwholesome taint.

The pieces they have left behind them are as follow:

1. *The Woman Hater*. C. 4to. 1607.
2. *The Knight of the Burning Pestle*. C. 4to. 1613.
3. *Cupid's Revenge*. Tr. 4to. 1615.

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4. *The Scornful Lady*. C. 4to. 1616.
 5. *A King and no King*. T. C. 4to. 1619.
 6. *The Maid's Tragedy*. 4to. 1619.
 7. *Philaster*. T. C. 4to. 1620.
 8. *Thierry and Theodoret*. T. 4to. 1621.
 9. *The Faithful Shepherdess*. D. P. 4to. N. D. (By Fletcher.)
 10. *The Two Noble Kinsmen*. T. C. 4to. 1634.
 11. *The Elder Brother*. C. 4to. 1637.
 12. *Monsieur Thomas*. C. 4to. 1639.
 13. *Wit without Money*. C. 4to. 1639.
 14. *The Coronation*. C. 4to. 1640. [Shirley, however, has laid claim to this play.]
 15. *Rollo*. T. 4to. 1640.
 16. *Rule a Wife and have a Wife*. C. 4to. 1640.
 17. *The Night Walker*. C. 4to. 1640.
- The following 26 plays were first published together in folio, 1647; but are, together with the preceding 17, in folio, 1679.
18. *The Mad Lover*. T. C.
 19. *The Spanish Curate*. C.
 20. *The Little French Lawyer*. C.
 21. *The Custom of the Country*. Tr. Com.
 22. *The Noble Gentleman*. C.
 23. *The Captain*. C.
 24. *Beggars' Bush*. C.
 25. *The Coxcomb*. C.
 26. *The False One*. T.
 27. *The Chances*. C.
 28. *The Loyal Subject*. T. C.
 29. *The Laws of Candy*. T. C.
 30. *The Lover's Progress*. T. C.
 31. *The Island Princess*. T. C.
 32. *Humorous Lieutenant*. T. C.
 33. *The Nice Valour*. T. C.
 34. *The Maid in the Mill*. C.
 35. *The Prophetess*. T.

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36. *Bonduca*. T.
 37. *The Sea Voyage*. C.
 38. *The Double Marriage*. T.
 39. *The Pilgrim*. C.
 40. *The Knight of Malta*. T. C.
 41. *The Woman's Prize*. C.
 42. *Love's Cure*. C.
 43. *Honest Man's Fortune*. T. C.
 44. *The Queen of Corinth*. T. C.
 45. *Women pleased*. T. C.
 46. *A Wife for a Month*. T. C.
 47. *Wit at several Weapons*. C.
 48. *Valentinian*. T.
 49. *The Fair Maid of the Inn*. T. C.
 50. *Love's Pilgrimage*. C.
 51. *Masque of the Inner Temple and Gray's Inn*, 1612. 4to. N. D. (By Beaumont.)
 52. *Four Plays in One*.
 53. *The Wild Goose Chase*. C. Fol. 1652, 1679.
- The same writers were also authors, or assistants to the authors, of the under-mentioned:
54. *The Widow*. By Jonson, Fletcher, and Middleton. 4to. 1652.
 55. *The Jeweller of Amsterdam*; or, *The Hague*. By Fletcher, Field, and Massinger. N. P.
 56. *The Faithful Friends*. C. N. P.
 57. *A Right Woman*. C. Both by Beaumont and Fletcher. N. P.
 58. *The History of Mador, King of Britain*. By Beaumont. N. P.
 59. *The Devill of Dowgate*. C. by Fletcher. 1623. N. P.
 60. *The History of Cardenio*. P. by Fletcher and Shakspeare. N. P.
 61. *The Wandering Lovers*. P. by Fletcher. 1623. N. P.
- BECKET, ANDREW. This person has, besides *A Trip to Holland*, published one dramatic piece, called
- Socrates*. Dr. Poem. 8vo. 1806.
- BECKINGHAM, CHARLES. This gentleman was the son of a linen-

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draper in Fleet Street. He was educated at that great nursery of learning Merchant Taylors' School, under the Rev. Dr. Smith, where he made a very great proficiency in all his studies, and gave the strongest testimonials of extraordinary abilities. In poetry, more particularly, he very early discovered an uncommon genius; two dramatic pieces of his writing being represented on the stage before he had well completed his twentieth year; and those not such as required the least indulgence or allowance on account of his years, but such as bore evidence to a boldness of sentiment, an accuracy of diction, an ingenuity of conduct, and a maturity of judgment, which would have done honour to a much more ripened age. The titles of his plays, both of which were tragedies, are,

1. *Scipio Africanus*. 12mo. 1718.

2. *Henry IV. of France*. 8vo. 1720.

At the representation of the first-mentioned piece, his schoolmaster Dr. Smith, as a peculiar mark of distinction and regard to the merit of his pupil, gave all his boys a holiday on the afternoon of the author's benefit, in order to afford an opportunity, to such of them as pleased, to pay their compliments to their schoolfellow on that occasion.

He was born in 1699, and, besides these dramatic pieces, wrote several other poems; but his genius was not permitted any very long period to expand itself in; for he died on the 18th of February 1730, in the 32d year of his age.

BEDLOE, CAPT. WILLIAM. This perjured wretch, at the time he lived, made himself better known and more considered on account of his actions than his writings; hav-

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ing been a very principal and useful evidence in the discovery of the Popish plot in the reign of King Charles II. The particulars of that important event may be seen by looking into any of the English historians relating to that period; and Captain Bedloe's life, which contained little extraordinary excepting what concerned the said plot, having been written by an unknown hand, and published in 8vo. 1681, being the year after his death, we shall refer our readers to that work, and only proceed to the mention of one dramatic piece, which he published in his life-time, although never acted. It is entitled

The Excommunicated Prince. T. Fol. 1679.

Anth. a Wood, in his *Athene Oxon.* vol. ii. p. 884, will not allow the Captain the merit of this play; but asserts that it was written partly, if not entirely, by one Tho. Walter, M. A. of Jesus College, Oxford.

Mr. Macpherson is supposed to represent him very justly in the following account: "He rose from a footboy, or common runner of messages, into a livery servant of the Lord Bellasis. To the baseness of his birth, he added the lowest depravity of the mind. He was by nature a knave, and followed iniquity from inclination, more than from profit. Active in his person, and a wanderer from disposition, he was a kind of post or letter-carrier beyond sea; and, in that servile condition, he found an opportunity to become acquainted with the names, and the more obvious concerns, of people of note on the continent. He converted his knowledge into the means of sharpening. He went under false

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" names ; he borrowed money by
 " fraud ; he forged recommenda-
 " tions ; he personated men of fi-
 " gure. Under the character of an
 " Englishman of rank, he traversed
 " Italy ; he passed through France ;
 " he travelled to Spain ; marking
 " his way with frauds, cheatry,
 " robbery, and lies. Habituated
 " to punishments, and seasoned
 " to prisons, he became hardened
 " against the animadversions of the
 " law ; and though he fed, half his
 " time, with common felons, out
 " of the alms-basket, he was al-
 " ways prepared for any wicked-
 " ness that promised temporary
 " profit."

He died at Bristol, August 20,
 1680.

BEHN, APHARA, or APHRA.
 Some kind of dispute has arisen in
 regard to this lady's Christian name,
 in consequence of Langbaine's hav-
 ing attributed that of Astræa to her
 as a real name, which was indeed
 no more than a poetical one," by
 which she was known and address-
 ed by her contemporaries. She
 was a gentlewoman by birth, be-
 ing descended from a very good
 family, whose residence was in the
 city of Canterbury. She was born
 some time in Charles I.'s reign,
 but in what year is uncertain.
 Her father's name was Johnson,
 who, through the interest of the
 Lord Willoughby, to whom he
 was related, being appointed lieu-
 tenant-general of Surinam, and six
 and thirty islands, undertook a
 voyage to the West Indies, taking
 with him his whole family, among
 whom was our poetess, at that
 time very young. Mr. Johnson
 died in the voyage ; but his family
 reaching Surinam, settled there for
 some years.

Here it was that she learned the
 history of, and acquired a personal

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intimacy with, the American Prince
 Oronoko, and his beloved Imoin-
 da, whose adventures she has her-
 self so pathetically related in her
 celebrated novel of that name, and
 which Mr. Southern afterwards
 made such an admirable use of in
 making it the groundwork of one
 of the best tragedies in the English
 language. Her intimacy with this
 prince, and the interest she took in
 his concerns, added to her own
 youth and beauty, afforded an op-
 portunity to the ill-natured and
 censorious to accuse her of a nearer
 connexion with him than that of
 friendship. Of this, however, a lady
 of her acquaintance, who has pre-
 fixed some memoirs of her life to
 an edition of her novels, takes great
 pains, and we think very much to
 the purpose, to acquit her.

On her return to London, she
 became the wife of one Mr. Behn,
 a merchant, residing in that city,
 but of Dutch extraction. How
 long he lived after their marriage,
 is not very apparent, probably not
 very long ; for her wit and abilities
 having brought her into high esti-
 mation at court, King Charles II.
 fixed on her as a proper person to
 transact some affairs of importance
 abroad during the course of the
 Dutch war. To this purpose she
 went over to Antwerp, where, by
 her intrigues and gallantries, she
 so far crept into the secrets of
 state, as to answer the ends pro-
 posed by sending her over. Nay,
 in the latter end of 1666, she, by
 means of the influence she had
 over one Vander Albert, a Dutch-
 man of eminence, whose heart was
 warmly attached to her, wormed
 out of him the design formed by
 De Ruyter, in conjunction with
 the family of the De Wits, of sail-
 ing up the Thames, and burning
 the English ships in their harbours,

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which they afterwards put in execution at Rochester. This she immediately communicated to the English court; but though the event proved her intelligence to be well grounded, yet it was at that time only laughed at; which, together, probably, with no great inclination shown to reward her for the pains she had been at, determined her to drop all further thoughts of political affairs, and, during the remainder of her stay at Antwerp, to give herself up entirely to the gaiety and gallantries of the place. Vander Albert continued his addresses, and, after having made some unsuccessful attempts to obtain the possession of her person on easier terms than matrimony, at length consented to make her his wife: but while he was preparing at Amsterdam for a journey to England with that intent, a fever carried him off, and left her free from any amorous engagements. She was also strongly solicited by a very old man, of the name of Van Bruin, at whose expense she diverted herself for a time, and then rejected him with that ridicule which his absurd addresses justly merited.

In her voyage back to England she was very near being lost, the vessel she was in being driven on the coast by a storm; but, happening to founder within sight of land, the passengers were, by the timely assistance of boats from the shore, all fortunately preserved.

From this period she devoted her life entirely to pleasure and the Muses. Her works are very numerous, and all of them have a lively and amorous turn. It is no wonder then, that her wit should gain her the esteem of Mr. Dryden, Mr. Southern, and other men of

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her younger part of life she possessed a great share, did the love of those of gallantry. Nor does she appear to have been any stranger to the delicate sensations of that passion; as appears from some of her letters to a gentleman, with whom she corresponded under the name of Lycidas, and who seems not to have returned her flame with equal ardour, or received it with that rapture her charms might well have been expected to command.

Her works, as we have before observed, were very numerous, consisting of plays, novels, poems, letters, &c. But as our present design only authorizes our taking notice of her dramatic pieces, we shall hereto subjoin a list of them, amounting to eighteen in number, viz.

1. *Forced Marriage*. T. C. 4to. 1671.
2. *The Amorous Prince*. C. 4to. 1671.
3. *The Dutch Lover*. C. 4to. 1673.
4. *Abdelazar*. T. 4to. 1677.
5. *The Town Pop*. Com. 4to. 1677.
6. *The Rover*. C. Part I. 4to. 1677.
7. *The Debauchee*; or, *The Creditulous Cuckold*. C. 4to. 1677.
8. *Sir Patient Fancy*. C. 4to. 1678.
9. *The Feigned Courtezans*. C. 4to. 1679.
10. *The Rover*. Com. Part II. 4to. 1681.
11. *The City Heiress*. C. 4to. 1682.
12. *The False Count*. C. 4to. 1682.
13. *The Roundheads*. C. 4to. 1682.
14. *The Young King*. Tr. C. 4to. 1683.

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15. *The Lucky Chances*. C. 4to. 1687.

16. *The Emperor of the Moon*. F. 4to. 1687.

17. *The Widow Ranter*. T. C. 4to. 1690.

18. *The Younger Brother*. C. 4to. 1696.

It will appear by this catalogue, that the turn of her genius was chiefly to comedy. As to the character that her plays should maintain in the records of dramatic history, it will be difficult to determine, since their faults and perfections stand in strong opposition to each other. In all, even the most indifferent of her pieces, there are strong marks of genius and understanding. Her plots are full of business and ingenuity; and her dialogue sparkles with the dazzling lustre of genuine wit, which every where glitters among it. But then she has been accused, and that not without great justice, of interlarding her comedies with the most indecent scenes, and giving an indulgence in her wit to the most indelicate expressions. To this accusation she has herself made some reply in the preface to *The Lucky Chance*; but the retorting the charge of prudery and preciseness on her accusers is far from being a sufficient exculpation of herself. The best, and perhaps the only true excuse that can be made for it is, that although she might herself have as great an aversion as any one to loose scenes or too warm descriptions, yet, as she wrote for a livelihood, she was obliged to comply with the corrupt taste of the times. And, as she was a woman, and naturally, moreover, of an amorous complexion, and wrote in an age and to a court of gallantry and licentiousness, the latter circumstances, added to her necessities, compelled her to indulge her

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audience in their favourite depravity; and the former, assisted by a rapid flow of wit and vivacity, enabled her so to do; so that both together have given her plays the loose cast which it is but too apparent they possess.

Her own private character we shall give to our readers in the words of one of her female companions, who, in the memoirs before mentioned, prefixed to her novels, spoke of her thus: "She was (says this lady) of a generous, humane disposition, something passionate, very serviceable to her friends in all that was in her power, and could sooner forgive an injury than do one. She had wit, humour, good-nature, and judgment; she was mistress of all the pleasing arts of conversation; she was a woman of sense, and consequently a lover of pleasure. For my part, I knew her intimately, and never saw ought unbecoming the just modesty of our sex; though more gay and free than the folly of the precise will allow."

After a life intermingled with numerous disappointments, which, as Mr. Gildon justly observes, a woman of her sense and merit ought never to have met with, and in the close of a long indisposition, Mrs. Behn departed from this world on the 16th of April 1689, and lies interred in the cloisters of Westminster Abbey, under a blue marble stone, against the first pillar in the east ambulatory, with the following inscription:

Mrs. Aphra Behn,
died April the 16th,
1689.

Here lies a proof that wit can never be
Defence enough against mortality.

Revived by Tho. Waine, in respect
to so bright a genius.

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BELCHIER, DAWBRIDGE COURT. This gentleman was the eldest son of William Belchier, of Gillesborough, in Northamptonshire, Esq. He was first entered of Corpus Christi College, Cambridge, on March 2, 1597; and afterwards of Christchurch, Oxford, where he took the degree of bachelor of arts, Feb. 6, 1600; some years after which he went into the United Provinces, and settled at Utrecht; where he wrote, or, as Coxeter terms it, translated into English (from the Dutch, we suppose), one dramatic piece called

Hans Beer Pot's Invisible Comedy. 4to. 1618.

Phillips and Winstanley, however, among the numerous mistakes they are guilty of, have attributed this piece to Thomas Nash.

Mr. Belchier died, in the Low Countries, in 1621.

BELLAMY, DANIEL, Sen. and Jun. These gentlemen were father and son. The father, as we are informed in the title-page to their works, was some time of St. John's College, Oxford; and the son of Trinity College, Cambridge. They were authors in conjunction; and in the year 1739 published vol. i. and in 1740 vol. ii. (12mo.) of a collection of Miscellanies in Prose and Verse; in which, among other dramas, are some which had before been printed by the father. The names of the several pieces are as follow:

1. *Innocence Betrayed.*
2. *Love Triumphant.*
3. *Perjured Devotee.*
4. *Absent Nymph.*
5. *Rival Nymphs.*
6. *Rival Priests.*
7. *Vanquished Love.* And,
8. Three select scenes of Guarini's *Pastor Fido.*

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In 1746 appeared,
9. *The Languishing Lover.* M. Int. 12mo.

All these little pieces (the 4th, 8th, and 9th, only excepted) were expressly written to be performed by the young ladies of Mrs. Bellamy's boarding-school at Chelsea, at the stated periods of breaking-up for the holidays, for the improvement of themselves, and the amusement of their parents and friends. They are well adapted to the purpose, being short and concise, the plots simple and familiar, and the language, though not remarkably poetical, nor adorned with any very extraordinary beauty, yet, on the whole, far from contemptible. They are calculated for showing the peculiar talents of the young ladies who were to appear in them; and to set forth the improvements they had acquired in their education, especially in music, to which end songs are pretty lavishly dispersed through them all. In a word, the design on the whole is laudable; and it were to be wished that an example of this sort were to be followed in more of the seminaries of education both male and female; as these kinds of public exhibitions constantly excite a degree of emulation which awakens talents that might otherwise have lain entirely buried in obscurity, and rouse to a greater degree of exertion those which have already been discovered.

BELLAMY, THOMAS, born in 1745, at Kingston-upon-Thames, in Surrey. His father was of the profession of the law, and, in 1743, married Miss Anne Lomax, daughter of — Lomax, Esq. who had represented the borough of St. Albans in Parliament: by his wife he had a numerous issue; his son Thomas lived to be the only sur-

living branch of the family. It does not appear that his father died in any flourishing circumstances. He acted as steward to Sir Charles Booth, who had a great regard for him and his family, and at his death left Mrs. Bellamy a very considerable legacy: she survived her husband many years. The late Rev. Daniel Bellamy, who had the living of Kew, in Surrey, and who was particularly distinguished by their present Majesties, was uncle to our author. It does not appear that Mr. Bellamy was ever designed for any of the learned professions; for he received only those common rudiments of education which are requisite for the purposes of inland commerce; which having attained, he was put an apprentice to Mrs. Allen, a hosier, in Newgate Street. With this business he was so well satisfied, that, at the expiration of his apprenticeship, he began to trade for himself on a large scale, and with great success. He spent upwards of twenty years of his life as a respectable tradesman in the city of London; and as such he most probably would have passed the remainder of his life, if, happily, he had married, and known the comforts of domestic felicity. Some time after he commenced business, he entertained an affection for a young lady, whom it was his wish and intention to marry. Whatever were their engagements, however, the lady thought proper to decline becoming the wife of an honest and prosperous tradesman. The unhappy termination of the first passion he ever felt, seems to have had the natural effect of giving him some disgust against matrimony, or at least forming any new attachment; since he had been so

cruselly deceived, and all his prospects of conjugal happiness sacrificed at the shrine of vanity and folly.

He appears to have had an early taste for the sublime compositions of the best English poets, from which he seems to have imbibed a genuine love of nature, and to have contracted the habit of indulging himself in those rural rambles and excursions which he was constantly making, and from which he derived the greatest pleasure: this taste almost necessarily made him a poet; and he began, even during his apprenticeship, to wander at the foot of Parnassus. His first essays, like those of all young poets, were of the pastoral kind, which he rejected, in proportion as his judgment ripened, and confined himself principally to moral subjects. In his *Miscellanies* he has preserved some pieces, written so long ago as 1765; which evince that he had a pure mind, and knew how to express his sentiments with considerable force and harmony, particularly *Abdallah to the Usurper of his Father's Throne*, and *Ellen to Edwin*, vol. ii. 88.

A mind, susceptible of the pleasures of poetry, and indulging in propensities of innate genius, will not long relish the common business of common life; and it is but too true, that genius is frequently the artificer of private calamity, as well as of public fame. Mr. Bellamy's predilection for polite literature increased with his years; and, as the concerns of trade are always found incompatible with a devotion to the Muses, the cotinter gradually became rejected, and the shop finally renounced, after carrying on business for about twenty years. Our author was the projector of *The Monthly Mirror*,

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the General Magazine and Impartial Review, the first number of which was published on the first of June 1787; of *The Picturesque Magazine, and Literary Museum*; and author of *Sadashi, or the Wandering Penitent*, in two small volumes, which if not managed with the delicate skill of Hawkesworth, yet displays an exuberant fancy, and inculcates important lessons and sound morality. For the juvenile mind, he also wrote a small book, entitled, *Lessons from Life; or, Home Scenes*. Upon the death of his mother, he became entitled to a considerable sum of money, and retired to private lodgings, intending to augment his income by writing works of fancy and biography. He was now, for the first time since he commenced author, in comfortable circumstances: but from this prospect of happiness he was summoned by death, after an illness of four days, Friday, August 29, 1800. He was a man, who, in all the varying circumstances of his existence, had the merit of acting with probity and propriety; his manners were engaging; his conversation cheerful; his countenance was expressive of the keen sensibility of his mind; his deportment was manly, and his address conciliating; he was ardent in his pursuits, and warm in his attachments; his urbanity procured him many acquaintance, and his good qualities secured him many friends; he delighted in social intercourse, and his love of conviviality was never degraded by intemperance; he loved whatever could captivate a good mind, and an elegant taste had always a charm for him. This will be clearly seen from the tenour of all his compositions, which evince an acute moral per-

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ception and an invariable affection for the best graces of the heart: he had no talent for satire, nor did he relish it in others; though he knew how to value the sparkling ebullitions of resentful wit, and the angry coruscations of offended genius. He was author of the following dramatic piece:

The Friends; or, The Benevolent Planters. M. I. Acted at the Haymarket; but afterwards printed (under the latter title only), 8vo. 1789.

BELLERS, FETTFPLACE. Of this gentleman we can give no account, except that he was the author of *A Delineation of universal Law*, 4to.; *The Ends of Society*, 4to. 1759; and one play, called, *Injured Innocence*. T. 8vo. 1782.

BELON, PETER. Of this author no account is transmitted to us. He was living in 1690, when Langbaine published, and wrote one play, called,

The Mock Duellist; or, The French Valet. Coin. 4to. 1675.

BENNET, PHILIP, was fellow of Magdalen College, Cambridge, where he took the degrees of B. A. 1736, and M. A. 1740. He afterwards took orders, and died about 1752. He was author of a poem, called *The Beau Philosopher*; 8vo. 1736, and

The Beau's Adventures. F. 8vo. 1733.

BENSON, —, an industrious and meritorious actor, and a dramatic writer in a small way, who was several years attached to Drury Lane Theatre, and married a sister of Mrs. Stephen Kemble, by whom he had four children. In the theatre he was an extremely useful man, being a ready substitute in case of sudden indisposition, willing to undertake any character in comedy, tragedy, or farce.

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Under the affliction of a brain fever, he threw himself, about three in the morning of May 20, 1796, stark naked, from a garret window of a house, where he lodged, in Bridges Street, Covent Garden; and his head pitching on the kirbstone, his brains were dashed into the high road. By his death, an aged father and mother were deprived of support. The proprietors of the theatre generously appropriated a night's performance for the benefit of his afflicted family. Mr. Benson was author of,

1. *Britain's Glory*. M. E. 8vo. 1794.

2. *Love and Money*. M. F. 8vo. 1798.

BENTLEY, RICHARD. This gentleman was the son of the late well-known Dr. Bentley, the great critic. He possessed considerable literary abilities; yet the turn of his genius did not seem greatly adapted to dramatic writings, by the specimen he gave of them in a piece which made its appearance at Drury Lane Theatre, in the summer of 1761. It was entitled,

1. *The Wishes*. Com. N. P.

It was attempted to be written after the manner of the Italian comedy; but though the author had shown great knowledge of the world, an accuracy of judgment, and in some passages of it a strong poignancy of satire, yet on the whole it was deficient in that novelty of plot, variety of incident, and vivacity of wit, which are essential to the very existence of comedy. In short, the author had written more like a man of learning than genius, more to the closet than the stage.

2. *Philodamus*. T. 4to. 1767.—

Both these pieces were altered for the stage, and acted at Covent Garden, 1782, but without success.

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Mr. Bentley died Oct. 23, 1782. A posthumous piece of his was performed at Covent Garden a few years afterwards; but with little success, viz.

3. *The Prophet*. C. O. 1788. N. P.

BENTLEY, JOHN, is author of *The Royal Penitent*. Sac. Dram. 12mo. 1803.

BERARD, PETER. We find this name prefixed to

The Uncle's Will. F. translated. 8vo. 1808.

BERKELRY, GEORGE MONCK. This gentleman, who was born Feb. 8, 1763, at Bray, in the county of Berks, was the son of the Rev. George Berkeley, L.L.D. prebendary of Canterbury, &c. and grandson of George Berkeley, Bishop of Cloyne. At twelve years of age he was sent to Eton school, and soon after went into the Long Chamber, where he frequently felt the castigating rod of the master, Dr. Barnard, who was a rigid disciplinarian; not because he was deficient in abilities, but because he loved to associate with those who thought it meritorious to transgress the commands of their superior. When sixteen years old, his father took him away, and became his tutor himself for two years; after which he was sent to the university of St. Andrew, in Scotland; where he continued three years and a half. At nineteen years of age, he was elected a member of the Antiquarian Society of Edinburgh. He afterwards became a gentleman-commoner of Magdalen Hall, Oxford, and took the degree of LL. B. On leaving the university, he was admitted a student of the Inner Temple; and, from his close application to the study of the law, would probably, had he lived,

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have become one of the greatest ornaments of that profession. He was a man of a very singular character; but possessed many amiable qualities. His poems, which prove him to have had a strong genius and a brilliant imagination, were published after his death by his mother, in 4to. preceded by a tedious preface, of more than five hundred pages, in which she details every trifling circumstance, relating to him and her family, that she could recollect; and which very few will have patience enough to peruse. He was the author of,

1. *Nina*. Com. 8vo. N. D. [1787.]

2. *Love and Nature*, a musical piece in one act. Performed at the Dublin Theatre, in March 1789. 4to. 1797.

He died Jan. 26, 1793, aged 29, after a short illness.

Berkley, Sir William, was born in or near London, and younger brother of John, Lord Berkley of Stretton. He was elected probationer fellow of Merton College, Oxford, in 1625, and four years afterwards was admitted Master of Arts. In 1630, he set out on his travels. After his return, he became gentleman of the privy chamber to Charles the First; and, in 1646, was sent to Virginia about public concerns. In 1660, on the death of Colonel Matthews (in consideration of the service he had done there, in defending the people from being killed by the natives, and destroying great numbers of the Indians without losing three of his own men), he was made governor of that place, and continued in the office until the year 1676. He died soon after his return to England, and was buried at Twicken-

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ham, July 13, 1677. He wrote one play, called,

The Lost Lady. Tragi-Com. Fol. 1628.

And may not improbably have been the author of

Cornelia. Play, 1662. N. P. Ascribed to a Sir William Bartley.

BERNARD, RICHARD. As to the particulars of this gentleman's life, none have been handed down to us, further than that he flourished in the reign of Queen Elizabeth, and that he lived at Epworth, in Lincolnshire. In his literary capacity only therefore we can speak of him, in which light we are to consider him as the first person who gave this kingdom an entire translation of Terence's Comedies. To the learned it would be needless to repeat their names; but for the sake of our fair readers, and others who may not be so well acquainted with the Latin classics, it may not be improper to inform them that they were six in number, and their titles as follows:

1. *Adelphi*.

2. *Andria*.

3. *Eunuchus*.

4. *Heautontimorumenos*.

5. *Hecyra*.

6. *Phormio*. 4to. 1598; 1607; 4th edit. (with many emendations), 4to. 1614; 1629; 1641.

Mr. Bernard has not, however, contented himself with giving a bare translation of these six plays; but has also selected separately and distinctly, in each scene, all the most remarkable forms of speech; theses and moral sentences, after the same manner as had been done before him in an old French translation of the same author, printed at Paris in 1574. These little extracts are extremely useful and entertaining, and may not only be rendered serviceable to boys at

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school in the more immediate understanding of the author, but are also of great assistance to those who read him with a more classical view, in the pointing out, and fixing on the memory, some of the most beautiful passages, or such as, from the importance of the sentiment, or the peculiar arrangement of the phraseology, may be the most desirable to remember.

BERNERS, LORD. See **BOURCHIER, JOHN.**

BETTERTON, THOMAS. Though in pursuance of the design of this work we can insert no names but those of dramatic writers, yet the gentleman who now comes under our consideration requires our speaking of him not in that light only, but also as an actor, and that perhaps as the most capital one that this or any other country has ever produced. He was born in Tothill Street, Westminster, in the year 1635, his father being at that time under-cook to K. Charles I. He received the first rudiments of a genteel education, and showed such a propensity to literature, that it was for some time the intention of his family to have brought him up to one of the liberal professions. But this design the confusion and violence of the ensuing times diverted them from, or probably put it out of their power to accomplish. His fondness for reading, however, induced him to request of his parents that they would bind him apprentice to a bookseller; which was readily complied with, fixing on one Mr. Rhodes, near Charing Cross, for his master.

This gentleman, who had been wardrobe-keeper to the theatre in Black Friars before the troubles, obtained a license, in 1659, from the powers then in being, to set up a company of players, in the

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Cock-pit, in Drury Lane, in which company Mr. Betterton entered himself; and though not much above twenty years of age, immediately gave proof of the most capital genius and merit, and acquired the highest applause in *The Loyal Subject*, *The Wild Goose Chase*, *The Spanish Curate*, and several other plays of Beaumont and Fletcher, which were then the pieces most in vogue.

Presently after the Restoration, two distinct theatres were established by royal authority, the one in Drury Lane, in consequence of a patent granted to Henry Killigrew, Esq.; which was called the King's company: the other in Lincoln's Inn Fields, who styled themselves the Duke of York's servants, the patentee of which was the ingenious Sir William Davenant; which last-mentioned gentleman engaged Mr. Betterton, and all who had acted under Mr. Rhodes, into his company, which opened in 1662, with a new play of Sir William's, in two parts, called *The Siege of Rhodes*.

In this piece as well as in the subsequent characters which Mr. Betterton performed, he increased his reputation and esteem with the public, and indeed became so much in favour with King Charles II. that one of his biographers asserts (see Cibber's *Lives of the Poets*, vol. iii. p. 157) that by his Majesty's especial command he went over to Paris, to take a view of the French stage, that he might the better judge what would contribute to the improvement of our own; and even goes so far as to say, that he was the first who introduced moving scenes on the English stage; the honour of which, however, the other writers have given to Sir William himself.

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In the year 1670, he married one Mrs. Saunderson, a performer on the same stage, who, both as an actress and a woman, was every thing that human perfection was capable of arriving at, and with whom he, through the whole course of his remaining life, possessed every degree of happiness that a perfect union of hearts can bestow.

When the Duke's company removed to Dorset Gardens, he continued with them; and on the coalition of the two companies, in 1684, he still remained among them; Mrs. Betterton maintaining the same foremost figure among the women, that her husband supported among the male performers. And so great was the estimation they were both held in, that in the year 1675, when a pastoral, called *Calisto*; or, *The Chaste Nymph*; written by Mr. Crown, at the desire of Queen Catherine, consort to Charles II. was to be performed at court, by persons of the greatest distinction, our English Roscius was employed to instruct the gentlemen, and Mrs. Betterton honoured with the tutorage of the ladies; among whom were the two princesses Mary and Anne, daughters of the Duke of York, both of whom afterwards succeeded to the crown of these realms. In grateful remembrance of which, the latter of them, when Queen, settled a pension of 100*l.* per annum on her old instructress.

In 1695, Mr. Betterton, having sounded the inclinations of a select number of the actors, whom he found ready to join with him, obtained, through the influence of the Earl of Dorset, the royal license for acting in a separate theatre; and was very soon enabled, by the voluntary subscrip-

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tions of many persons of quality, to erect a new playhouse, within the walls of the Tennis Court, in Lincoln's Inn Fields.

To this step Mr. Betterton was probably induced by two distinct motives. The first was, the ill treatment he received from the managers, who, exerting a despotic authority over their performers, which he thought it his duty to remonstrate against, began to grow jealous of his power; and therefore, with a hope of abating his influence, gave away some of his capital parts to young and insufficient performers. This conduct, however, had the direct contrary effect to that which they expected from it, by attaching to Mr. Betterton all the best players (who became apprehensive of meeting with the same treatment themselves), and at the same time exasperating the town, which would not submit to be dictated to in its diversions, or have its most rational amusements damped by bungling and imperfect performances, when it was apparently in the power of the managers to give them in the greatest height of perfection.

The other motive probably was a pecuniary one, with a view to repair, by the more enlarged profits of a manager, the loss of his whole fortune (upwards of two thousand pounds), which he had suffered in the year 1692, by adventuring it in a commercial scheme to the East Indies.

Be this however as it will, the new theatre opened in 1693, with Mr. Congreve's *Love for Love*, the success of which was amazingly great. Yet in a few years it appeared that the profits arising from this theatre were very insignificant; and Mr. Betterton growing now into the infirmities of age,

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and labouring under violent attacks of the gout, he gladly quitted at once the fatigues of management and the hurry of the stage.

The public, however, who retained a grateful sense of the pleasure they had frequently received from this theatrical veteran, and sensible of the narrowness of his circumstances, resolved to continue the marks of their esteem to him, by giving him a benefit. On the 7th of April 1709, the comedy of *Love for Love* was performed for that purpose, in which this gentleman himself, though then upwards of seventy years of age, acted the youthful part of Valentine; as, in the September following, he did that of Hamlet, of his performance of which the author of *The Tatler* has taken particular notice. On the former occasion, those very eminent performers Mrs. Barry and Mrs. Bracegirdle, who had quitted the stage some years before, in gratitude to one to whom they had had so many obligations, acted the parts of Angelica and Mrs. Frail; and Mr. Rowe wrote an epilogue for that night, which was spoken by Mrs. Barry, who, with Mrs. Bracegirdle, supported between them this once powerful prop of the English stage.

The profits of this night are said to have amounted to upwards of 500*l.* the prices having been raised to the same that the operas are at present, and when the curtain drew up almost as large an audience appearing behind as before it.

The next winter, Mr. Betterton was prevailed on by Mr. Owen Mac Swiny, then manager of the Opera House, in the Haymarket (at which plays were acted four times a week), to continue performing,

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though but seldom. In consequence of which, in the ensuing spring, viz. on the 25th of April 1710, another play was given out for this gentleman's benefit, viz. *The Maid's Tragedy*, of Beaumont and Fletcher, in which he himself performed his celebrated part of Melantius. This, however, was the last time he was to appear on the stage. For having been suddenly seized with the gout, and being impatient at the thoughts of disappointing his friends, he made use of outward applications to reduce the swellings of his feet, which enabled him to walk on the stage, though obliged to have his foot in a slipper. But although he acted that day with unusual spirit and briskness, and met with universal applause, yet he paid very dear for this tribute he had rendered to the public; for the fomentations he had made use of, occasioning a revulsion of the gouty humour to the nobler parts, threw the distemper up into his head, and terminated his life on the 28th of that month. On the 2d of May, his body was interred with much ceremony, in the cloisters of Westminster, and great honour paid to his memory, by his friend the *Tatler*, who has related in a very pathetic, and at the same time the most dignified manner, the process of the ceremonial.

The dramatic pieces he left behind him are as follow:

1. *The Roman Virgin*; or, *Unjust Judge*. T. 4to. 1679.
2. *The Revenge*; or, *A Match in Newgate*. C. 4to. 1680.
3. *The Prophetess*; or, *The History of Dioclesian*. Altered. O. with a Masque. 4to. 1690.
4. *King Henry the Fourth, with the Humours of Sir John Falstaff*. T. C. 4to. 1700.

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5. *The Amorous Widow*; or, *The Winton Wife*. C. 4to. 1706.

6. *Sequel of Henry the Fourth*. Svo. N. D. [1719.]

7. *The Bondman*; or, *Love and Liberty*. T. C. 8vo. 1719.

8. *The Woman made a Justice*. Com. N. P.

Of these we have not much more to say, than that those which are properly his own are not devoid of merit, and those which he has only altered have received an advantage from his amendment. In both, however, he has preserved one degree of perfection, which is of great consequence to the success of any dramatic piece, viz. an exact disposition of the scenes, and the preservation of a just length, absolute propriety, and natural connexions.

As an actor, he was certainly one of the greatest of either his own or any other age; but to enter into particular details in that respect would only take up the time of our readers unnecessarily, and fill up a greater portion of room in this work than we have a right to allot to any one article. We shall therefore refer those who are desirous of having him painted out in the most lively colours to their imagination, to the description given of him by his contemporary Mr. Colley Cibber, in the *Apology* for his own Life. And as a man, it is scarcely possible to say more, and it would be injustice to say less of him, than that he was as unblemished a pattern of private and social qualities, as he was a perfect model of theatrical action and dramatic elocution.

The following description of him is given by Antony Aston, in a pamphlet, called, *A Brief Supplement to Colley Cibber, Esq. his Lives of the late famous Actors*

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and *Actresses*, 8vo. "Mr. Betterton (although a superlative good actor) laboured under an ill figure, being clumsily made, having a great head, a short thick neck, stooped in the shoulders, and had fat short arms, which he rarely lifted higher than his stomach. His left hand frequently lodged in his breast, between his coat and waistcoat, while with his right he prepared his speech. His actions were few, but just. He had little eyes and a broad face, a little pock-fretten, a corpulent body and thick legs, with large feet. He was better to meet than to follow; for his aspect was serious, venerable, and majestic; in his latter time a little paralytic. His voice was low and grumbling; yet he could tune it by an artful climax, which enforced universal attention, even from the fops and orange-girls. He was incapable of dancing, even in a country dance; as was Mrs. Barry: but their good qualities were more than equal to their deficiencies."

Mr. Addison thus speaks of Betterton: "Such an actor as Mr. Betterton ought to be recorded with the same respect as Roscius among the Romans. The greatest orator (Tully) has thought fit to quote his judgment, and celebrate his life. Roscius was the example to all that would form themselves into proper and winning behaviour: his action was so well adapted to the sentiments he expressed, that the youth of Rome thought they wanted only to be virtuous to be as graceful in their appearance as Roscius. The imagination took a lovely impression of

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" what was great and good; and
 " they, who never thought of
 " setting up for the art of imita-
 " tion, became themselves inimi-
 " table characters. There is no
 " human invention so aptly cal-
 " culated for the forming a free-
 " born people, as that of a theatre.
 " Tully reports, that the celebrated
 " Roscius used frequently to say,
 " the perfection of an actor is,
 " only to become what he is do-
 " ing. I have hardly a notion,
 " that any performer of antiquity
 " could surpass the action of Mr.
 " Betterton, in any of the occa-
 " sions in which he has appeared
 " on our stage. The wonderful
 " agony which he appeared in,
 " when he examined the circum-
 " stance of the handkerchief in
 " the part of Othello; the mix-
 " ture of love, that intruded upon
 " his mind, upon the innocent
 " answers Desdemona makes, be-
 " trayed in his gesture such a va-
 " riety and vicissitude of passions,
 " as would admonish a man to be
 " afraid of his own heart; and
 " perfectly convince him, that it is
 " to stab it, to admit that worst of
 " daggers, jealousy. Whoever
 " reads in his closet this admirable
 " scene will find, that he cannot
 " (except he has as warm an ima-
 " gination as Shakspeare himself)
 " find any but dry, incoherent,
 " and broken sentences. But a
 " reader, that has seen Betterton
 " act it, observes, there could not
 " be a word added; that longer
 " speeches had been unnatural,
 " nay, impossible, in Othello's
 " circumstances."

It was on the death of Mr. Bet-
 terton that Queen Anne settled on
 his widow the pension we have
 taken notice of above, which how-
 ever she did not enjoy long: the
 grief for the loss of so good a

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husband, with whom she lived
 forty years in the utmost harmony
 and affection, wrought so strongly
 on her delicate frame, which was
 already enfeebled by old age, and
 a long state of bad health, that it
 very soon deprived her of her rea-
 son, and, at the end of a year and
 a half, of her life also.

BICKERSTAFFE, ISAAC. A na-
 tive of Ireland, and for some time
 one of the most successful writers
 for the stage. He was probably
 born about the year 1735, having
 been appointed one of the pages
 to Lord Chesterfield, when he
 was Lord Lieutenant of Ireland,
 in 1746. He was once an officer
 of marines, but left the service
 with circumstances which do not
 reflect credit on him as a man.
 He is said to be still living at
 some place abroad, to which a
deed without a name has banished
 him, and where he exists poor and
 despised by all orders of people.

He is the author of,

1. *Leucothoe*. D. P. 8vo. 1756.
2. *Thomas and Sally; or, The Sailor's Return*. M. E. 8vo. 1760.
3. *Love in a Village*. C. O. 8vo. 1763.
4. *Judith*. Orat. 4to. 1764.
5. *The Maid of the Mill*. C. O. 8vo. 1765.
6. *Daphne and Amintor*. C. O. 8vo. 1765.
7. *The Plain Dealer*. C. 8vo. 1766.
8. *Love in the City*. C. O. 8vo. 1767.
9. *Lionel and Clarissa*. C. O. 8vo. 1768.
10. *The Absent Man*. F. 8vo. 1768.
11. *The Royal Garland*. O. I. 8vo. 1768.
12. *The Padlock*. C. O. 8vo. 1768.
13. *The Hypocrite*. C. 8vo. 1768.

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14. *The Ephesian Matron*. C.S. 8vo. 1769.

15. *Dr. Lust in his Chariot*. C. 8vo. 1769.

16. *The Captive*. C. O. 8vo. 1769.

17. *A School for Fathers*. C.O. 8vo. 1770.

18. *'Tis Well it's no Worse*. C. 8vo. 1770.

19. *The Recruiting Serjeant*. M. E. 8vo. 1770.

20. *He would if he could; or, An old Fool worse than any*. Burl. 8vo. 1771.

21. *The Sultan*. F. 1775; 8vo. 1787.

To him also has been ascribed,

22. *The Spoiled Child*. F. 8vo. 1805.

BICKNELL, ALEXANDER. A gentleman who published, in 1792, an entertaining volume, called *Instances of the Mutability of Fortune, selected from ancient and modern History*; and also wrote one drama, entitled,

The Patriot King. Tr. 8vo. 1788.

BIDDLE, EDWARD, author of a fragment of a play, called, *Augustus*. Trag. 8vo. 1717.

BIDLAKE, REV. JOHN, B. A. chaplain to His Royal Highness the Duke of Clarence, and master of the grammar-school at Plymouth, was educated at Christ Church, Oxford, and was sometime chaplain to Earl Ferrers. Besides several sermons, and miscellaneous poems, this gentleman has published one dramatic piece, viz.

Virginia. Tr. 8vo. 1800.

BIRCH, SAMUEL, is the son of Mr. Lucas Birch, and was born in London, November 8, 1757. He received his education at the academy of Mr. Crawford, at Newington, Surry. When he re-

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turned home, he was apprenticed to his father; who, it need scarcely be added, had for a series of years conducted the business of a pastry-cook, in Cornhill, in a manner that rendered his establishment the first, in that line, in the city of London.

During this time it was that the subject of this memoir, feeling that strong impulse which is ever the concomitant of genius, devoted all the leisure hours which a sedulous attention to his occupation would allow, to the cultivation of his mental powers, and the improvement of literary acquirements; and, as it has since appeared, with considerable success.

In the year 1778, Mr. Birch married the daughter of the late Dr. John Fordyce; a union productive of much happiness and a numerous family; consisting, as we have been informed, of thirteen children.

At this period, it will be remembered, that many societies, upon the plan of that at the Robin Hood, which had declined, were instituted in the metropolis; and although some, from the want of proper regulation, were censured, others were highly respectable; and as we know that several who have greatly distinguished themselves in the senate, and at the bar, were either members or visitors, we may say *useful*. At one of these forums, held in the large rooms formerly belonging to the King's Arms Tavern, Cornhill, Mr. Birch, in the winter of 1778, made his first essay in public elocution. The applause that he met with encouraged him to continue this practice, the most useful of any to which a man, whose situation calls for public exertions, can attach himself.

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In 1781, he was elected one of the common-council, and in the year 1789 appointed deputy, of the ward of Cornhill; in which important situation he had scarcely taken his seat, before he had occasion to exert those abilities to which we have alluded. In his maiden speech, which breathed those genuine effusions of loyalty that have so strongly and so uniformly marked his character from his entrance into public life, he counteracted the machinations, and crushed the pretensions, of the partizans of the Yorkshire delegate, who, with a modesty consonant to their character, wished to sit in, and appropriate the Guildhall of London to purposes inimical to the constitution and government.

The line of political conduct which Mr. Birch pursued had led him to stand forward as a steady and strenuous supporter of Mr. Pitt's administration. Of his zealous attachment to the principles of the premier he gave instances in the years 1784, 1786, and 1787; but the most distinguished of his efforts as a public speaker was directed in opposition to the repeal of the Corporation and Test Acts in the year 1789.

When, in consequence of the French revolution, or rather revolutions (for every day teemed with new horrors), this country was menaced with invasion, Mr. Birch, in the Corporation, proposed the measure of arming and training the inhabitants as VOLUNTEERS; which has since been reduced to a system, generally approved and applauded, and indeed universally confessed to have been, under Providence, the salvation of the country. Yet, such is the per-

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version of the human mind, and such is the influence of times and seasons, that this proposal was then negatived in a manner so decisive, that the proposer stood alone in the minority; though with him, certainly, rests the honour of having first brought it forward.

On the subsequent adoption of this wise and salutary measure, the ward of Cornhill, on the suggestion of Mr. Birch, was the first to carry it into effect. At this time he was a lieutenant. As their force increased, he became major; and, upon the final military establishment, he had the honour to be appointed to the situation of lieutenant-colonel commandant of the first regiment of Loyal London Volunteers.

In May 1807, Mr. Birch was elected alderman of his ward, in the room of Alderman Hankey.

Animated in the cause of literature, combined with benevolence, the poetical effusions of Mr. Birch, and his mode of reciting them, have frequently called forth the applause of the members and visitors at the annual meetings of THE LITERARY FUND; and have, in their more general effects upon the public, been attended with considerable advantage to that highly estimable institution.

His other poetical pieces are chiefly in private circulation. Of those which have appeared in print, his *Abbey of Averbresbury*, in two parts, published in two succeeding years, is possessed of great merit.

He likewise, very early in life, published *Consilia; or, Thoughts on several Subjects*; tending to improve the morals, and direct the attention of youth to proper pur-

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suits. This work met with great applause, and passed very soon through two editions.

As a dramatist, Mr. Alderman Birch is to be recorded as author of the following pieces:

1. *The Mariners*. M. E. 1793, N. P.
2. *The Packet Boat*. M. 1794. N. P.
3. *The Adopted Child*. M. D. 8vo. 1795.
4. *The Smugglers*. M. D. 8vo. 1796.
5. *Fast Asleep*. M. E. 1797. N. P.
6. *Albert and Adelaide*. Rom. 1798. N. P.

BIRREL, ANDREW. Of this writer we know no more than that his name appears to a play called

Henry and Almeria. T. 8vo. 1802.

BISHOP, SAMUEL, was of a respectable family in Dorsetshire, but was born in St. John's Street, London, Sept. 21, 1731. He was educated at Merchant Taylors' School, to which he was admitted June 6, 1743. On the 11th of June 1750, he was elected to St. John's College, Oxford, and admitted a fellow in June 1753. In 1754 he took the degree of B. A.; and in 1758 that of M. A. In the latter year he was elected under master of Merchant Taylors' School; and in January 1783 succeeded to the head mastership, in which station he continued until his death, Nov. 17, 1795. At one period of his life he employed himself in writing a tragedy for the stage, on some subject of English history; but relinquished the design before he had made much progress in it. He also assisted Woodward in a piece called *The Seasons*; and was the author of

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The Fairy Benison. Int. 4to. 1796.

BLADEN, MARTIN. This gentleman was of Abrey Hatch, in the county of Essex, and formerly an officer in the army, bearing the commission of a lieutenant-colonel in Queen Anne's reign, under the great Duke of Marlborough, to whom he dedicated a translation of *Cæsar's Commentaries*, which is to this day a book held in very good estimation. In 1714, he was made comptroller of the Mint, and, in 1717, one of the lords commissioners of trade and plantations. In the same year he was appointed envoy extraordinary to the court of Spain, in the room of — Brett, Esq. but declined it, choosing rather to keep the post he already had, which was worth a thousand pounds per annum, and which he never parted with till his death, which was on the 14th of February 1746. He was in the 5th, 6th, and 7th parliaments of Great Britain member for Stockbridge, in the 8th for Malden, and the 9th for Portsmouth. Coxeter hints that he was secretary of state in Ireland; but in this he seems not absolutely certain, making a query in regard to the time when, which however must, if at all, have been in Queen Anne's reign; for, from the third year of George I. to the time of his death, he held his place at the board of trade, and, we believe, was not out of England.

He wrote two dramatic pieces, both of which (for the one is only a masque introduced in the third act of the other) were printed in 4to. in the year 1705, without the author's consent. Their names are,

1. *Orpheus and Eurydice*. M.
2. *Solon*. T. C.

BLANCH, JOHN. This gentle-

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man, who appears to have lived near Gloucester, and is said in the title-page of his first performance to have been a clothier, was the author of three very contemptible pieces, none of which were ever acted. They are entitled,

1. *The Beau Merchant*. Com. 4to. 1714.

2. *Swords into Anchors*. Com. 4to. 1725.

3. *Hoops into Spinning-wheels*. T. C. 4to. 1725.

By his own account, in his dedication to the second-mentioned piece, he must have been born about 1650; as he then, in 1725, declares himself to be seventy-five years of age. In the third parliament of Great Britain, which met in 1710, John Blanch, Esq. was returned as member for the city of Gloucester, but we do not know that he was the same person.

BLAND, JOHN. Of this author we have no further account than what appears in the drama hereafter mentioned. He is there styled Gentleman, and then lived in Portpool Lane, Gray's Inn Lane, where he professed to instruct any gentleman in the art of punctuation by the accent points in the Hebrew code. He died, at his house in Deptford, about November 1788, having published what can hardly be called a dramatic piece, entitled

The Song of Solomon. A Drama, in seven scenes. 8vo. 1750.

BOADEN, JAMES. This gentleman is a native of Whitehaven, where he was born May 23, 1762. His father, Mr. William Boaden, was many years in the Russia trade. Our author was brought to London at an early age, and, being intended for the mercantile profession, was placed in the counting-house of the late Abber-

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man Perchard. Mr. Boaden was at one time a very active and able contributor to (we rather believe, editor of) the morning newspaper called *The Oracle*; in which, we think, he was the first person who, in 1795, attacked the MSS. that were attempted to be obtruded on the public as Shakespeare's. His observations on this subject were digested and published in a pamphlet, *A Letter to George Stevens, Esq.* 8vo. 1796. His dramatic productions are as follow:

1. *Osmyn and Daraza*. Mus. Rom. Songs only, 8vo. 1793.

2. *Fontainville Forest*. P. 8vo. 1794.

3. *Secret Tribunal*. P. 8vo. 1795.

4. *Italian Monk*. P. 8vo. 1797.

5. *Cambro-Britons*. Hist. P. 8vo. 1798.

6. *Aurelio and Miranda*. Dr. 8vo. 1799.

7. *The Voice of Nature*. P. 8vo. 1803.

8. *Maid of Bristol*. P. 8vo. 1803.

BODENS, CHARLES. This gentleman had a commission in the foot-guards; besides which he had the honour of being for many years one of the gentlemen ushers to his late Majesty. He was a man of a gay turn and lively disposition, which he indulged by the composing one piece for the stage, which was far from being totally devoid of merit, and yet did not meet with any very extraordinary success. It was entitled

The Modish Couple. C. 8vo. 1732.

This play has been since cut down into a farce, and was acted in the year 1760, for Mr. Yates's benefit, by the title of

Marrage à-la-Mode.

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It has not, however, made its appearance in print under the latter form.

BOISSY, MICHAEL. A Frenchman, who, in the title-page of his translation, styles himself a barrister at law in Paris, and teacher of the modern languages at the academy of Heath, in Yorkshire. He published

The Miser of Moliere. 12mo. 1752.

BOND, WILLIAM. A gentleman, we believe, of the county of Suffolk. He appears to have been a person of very little genius; though it is probable that his whole subsistence was, at least in the latter part of his life, derived from his writings. Among other performances he translated Buchanan's *History*; and was jointly concerned with Aaron Hill in writing *The Plain Dealer*, a series of papers, afterwards collected in two volumes, 8vo. From that munificent friend, he was complimented with his tragedy of *Zara*; which, after being offered to the managers of both theatres, and delayed for two years, was obliged to be acted at the Great Room in York Buildings. The profits of the performance were intended for the benefit of Mr. Bond, who himself represented Lusignan; but he played only one night; for, being in a weak condition, he fainted on the stage, was carried home in his chait, and died next morning. This happened in 1735, the year before *Zara* was originally performed at Drury Lane.

Mr. Bond produced a play written by a gentleman deceased, but revised and altered by himself, called

The Tuscan Treaty; or, Tarquin's Overthrow. T. 8vo, 1733.

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BONNOR, CHARLES, was the son of an eminent distiller in Bristol, and intended for a coach-maker; but, impatient of restraint, he prematurely burst the bond which was intended to hold him in a seven years course of training for that business; and in the year 1777 made his first appearance on the stage at Bath, in the character of Belcour. His reception was highly flattering; and his subsequent performances of Ranger, Charles Surface, Benedict, and the whole range of the elegant sprightly cast of genteel comedy, confirmed his claims to the partiality which he continued to experience there, till the year 1783, when he became the successor to Mr. Lee-Lewes, at Covent Garden theatre. His first appearance there, Sept. 19 of that year, was marked by the novelty of his writing and speaking an occasional Address, to introduce himself in the character of Captain Brazen; and two ladies—Miss Scrace, from Bath, who performed Sylvia; and Mrs. Chalmers, from Norwich, who acted the part of Rose. Mr. Bonnor was well received, and maintained in the metropolis the professional reputation that he had acquired at Bath. Mr. Palmer, the proprietor of that theatre, had not overlooked in Mr. Bonnor the possession of talents which qualified him for the more important pursuits of life; and he availed himself of his assistance in the earlier arrangements and experiments of the Mail-coach plan, which eventually terminated Mr. Bonnor's theatrical career, by his being appointed deputy comptroller-general of the Post Office. The appointment of comptroller-general ceased on Mr. Palmer's removal from the Post Office

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in the year 1796; when a new arrangement took place, and Mr. Bonnor succeeded, at his own request, to the comptrollership of the inland department, which he held two years. The mail-coach plan, and all the corresponding internal arrangements, being then completed, the comptroller's office, with many others, were abolished; and he retired with a handsome provision for life, as a recompense for his past services.

In the year 1784 Mr. Bonnor was selected by Mr. Harris, the proprietor of Covent Garden theatre, as the fittest person to negotiate and arrange a project, which has an indisputable claim to a place in the page of theatric history. It had been represented to Mr. Harris, by a friend of his, who resided at Paris, and had frequent access to the royal family during their hours of privacy at Versailles, that the establishing an English theatre at Paris had been the frequent subject of conversation among the higher orders; and, through the Count d'Artois, had obtained the approbation of the Queen. To ascertain these facts, and the practicability of such a plan, Mr. Bonnor, the appointed ambassador and destined manager of the scheme, was dispatched to Paris with full powers to negotiate.

Previous to his departure, he disclosed the intention to Mr. Kemble, Mr. Lewis, Mr. Henderson, Miss Young, Miss Farren, and other principal performers of Drury Lane and Covent Garden theatres, who readily engaged to be of the party, in case the plan should be resolved on. After a residence of several weeks in Paris, the preliminaries were so far settled, as

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to induce Mr. Bonnor actually to engage that superb theatre, which constitutes one of the grand divisions of the palace of the Thuilleries. It was at that time seldom used, and reserved chiefly for concerts and select occasions. Every thing being arranged, he was about to return to London; when his departure was retarded some days, for the purpose of his being presented by the Count d'Artois to the Queen, to receive Her Majesty's personal assurances of the protection and countenance which she meant to bestow upon the undertaking. On the day appointed, he repaired to Versailles for that purpose; where, however, instead of the flattering assurances which he calculated upon receiving, he was abruptly given to understand, but in terms of extreme ambiguity, and unquestionable regret, that some unforeseen occasion rendered the further prosecution of the design altogether impracticable at that period; and, without any possible ground of conjecture as to the cause of the sudden change, the object was necessarily abandoned. It afterwards turned out to be occasioned by the first discovery, at that precise time, of the deep root which the commencement of the Revolution had even then unsuspectingly taken, which did not break out till five years after.

On his return from this excursion, Mr. Bonnor presented to the public, at Covent Garden theatre, his translation of a dramatic trifle, which he called,

1. *The Manager an Actor in spite of Himself.* Int. 1784. N. P.

In a subsequent visit which he made to Paris, in the year 1790, he collected materials for a very in-

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teresting pantomime, which appeared at Covent Garden the same year, entitled,

2. *The Picture of Paris*. 1790. N. P.

Besides an infinite variety of incidents and characters, altogether new to an English audience, it gave faithful representations of the grand federation ceremony in the Champ de Mars, on the 14th of July 1790, when Louis the XVth swore fidelity to the new and short-lived constitution.

BOOTH, BARTON. This gentleman, who was an author, and also a very eminent actor, was descended from an ancient and honourable family, which originally had a settlement in the county palatine of Lancaster. He was the third son of John Booth, Esq. who was nearly related to the Earl of Warrington, and who, though his fortune was not very considerable, was extremely attentive to the education of his children. In consequence of this parental care, he put the subject of our present observations, as soon as he arrived at the age of nine years, to Westminster School, where he was first under the tuition of the famous Dr. Busby, and afterwards under that of his successor, the no less famous Dr. Knipe. Here he showed a strong passion for learning in general, and more particularly for an acquaintance with the Latin poets, the finest passages in whose works he used with great pains to imprint in his memory; and had besides such a peculiar propriety and judicious emphasis in the repetition of them, assisted by so fine a tone of voice, and adorned with such a natural gracefulness of action, as drew on him the admiration of the whole school, and,

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added to the sprightliness of his parts in general, strongly recommended him to the notice of his master, Dr. Busby, who having himself, when young, obtained great applause in the performance of a part in *The Royal Slave*, a play written by William Cartwright, had ever after held theatrical accomplishments in the highest estimation.

In consequence of this extraordinary talent, when, according to the custom of the school, a Latin play was to be performed, Mr. Booth was fixed upon for the acting the capital part. The play happened to be the *Andria*, and the part assigned to him that of Pamphilus, the young Bevil of Terence; in which the musical sweetness of his voice, his elegance of deportment, and gracefulness of action, drew the universal applause of all the spectators; and he has himself confessed, that this circumstance was what first fired his young breast with theatrical ambition. His father intended him for the pulpit; but his mind and inclinations were now so fixed on the stage, that, when he had arrived at the age of seventeen, and the time approached when he must have been taken from school in order to be sent to the university, he determined to run any risque rather than enter on a course of life so unsuitable to the natural vivacity of his disposition; and, therefore, becoming acquainted with Mr. Ashbury, manager of the Dublin theatre, who was then in London, probably on the recruiting scheme, and was very glad to receive a youth of such promising expectations and growing genius, he immediately quitted all other views, engaged himself

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to Mr. Ashbury, stole away from school, and went over to Ireland with that gentleman in June 1698.

His first appearance on the stage was in the part of Oroonoko, in which he came off with every testimonial of approbation from the audience. From this time he continued daily improving, and, after two successful campaigns in that kingdom, conceived thoughts of returning to his native country, and making a trial of his abilities on the English stage. To this end he first by letters reconciled himself to his friends; and then, as a further step towards insuring his success, obtained a recommendation from Lord Fitzharding (one of the Lords of the Bedchamber to Prince George of Denmark) to Mr. Betterton, who, with great candour and goodnature, took him under his care, and gave him all the assistance in his power.

The first part Mr. Booth appeared in at London, which was in 1701, was that of Maximus, in Lord Rochester's *Valentinian*, his reception in which exceeded even his most sanguine expectations; and very soon after his performance of Artaban, in Rowe's *Ambitious Stepmother*, which was a new tragedy, established his reputation as second at least to his great instructor. Pyrrhus, in *The Distress'd Mother*, was another part in which he shone without a rival. But he was indebted to a happy coincidence of merit and chance for that height of fame which he at length attained, in the character of Cato, as drawn by Mr. Addison, in 1712. For this play being considered as a party one, the Whigs, in favour of whose principles it was apparently written, thought it their duty strongly to support it; while

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at the same time the Tories, who had too much sense to appear to consider it as a reflection on their administration, were still more vehement in their approbation of it, which they carried to such an height, as even to make a collection of fifty guineas in the boxes during the time of the performance, and present them to Mr. Booth, with this compliment, That it was a slight acknowledgment *for his honest opposition to a perpetual dictator, and his dying so bravely in the cause of liberty*; besides which he had another present of an equal sum from the managers, in consideration of the great success of the play, which they attributed in good measure to his extraordinary merit in the performance.

But these were not the only advantages which were to accrue to Mr. Booth from his success in this part; for Lord Bolingbroke, then one of the principal Secretaries of State, in a little time after procured a special license from Queen Anne, recalling all the former ones, and nominating Mr. Booth as joint manager with Wilks, Cibber, and Dogget; none of whom were pleased at it; but the last, more especially, took such disgust, as to withdraw himself from any further share in the management.

In 1704, Mr. Booth had married a daughter of Sir William Barkham, of Norfolk, Bart. who died, in 1710, without issue. After her death, he engaged in an amour with Mrs. Mountford, who readily put her whole fortune, which was considerable, being not less than 8000*l.* into his hands. This, however, he very honourably returned to her, when, on the discovery of her intimacy with another gentleman, he thought proper to break off his connexion

with her. She had, however, great reason to repent of her infidelity to him; for her new lover not only embezzled and made away with all her money, but even treated her in other respects extremely ill, and was guilty of meannesses greatly inconsistent with the title of a gentleman.

Being now established in the management, he once more turned his thoughts towards matrimony, and, in the year 1719, united himself to the celebrated Miss Hester Santlow, a woman of a most amiable disposition, whose great merit as an actress, added to the most prudent economy, had enabled her to accumulate a considerable fortune, which was by no means unacceptable to Mr. Booth, who, though a man that had the strictest regard to justice and punctuality in his dealings with every one, yet was not much inclined to the saving of money.

With this valuable companion, he continued in the most perfect state of domestic happiness till the year 1727, when he was attacked by a violent fever, which lasted forty-six days, without intermission; and although, through the care and skill of those great physicians, Dr. Freind and Dr. Broxholm, by whom he was attended, he got the better of the present disorder, yet from that time to the day of his death, which was not till six years after, his health was never perfectly re-established. Nor did he ever, during that interval, appear on the stage, excepting in the run of a play, called *The Double Falsehood*, brought on the theatre by Mr. Theobald, in 1729, and asserted, but unjustly, to be written by Shakspeare. In this piece, he was prevailed on to accept a part on

the fifth night of its performance, which he continued to act till the twelfth, which was the last time of his theatrical appearance, although he did not die till the 10th of May 1733, when, having been attacked by a complication of disorders, he paid the last debt to nature, leaving behind him no issue, but only a disconsolate widow, who immediately quitted the stage, devoting herself entirely to a private life, and who survived him till the 15th of January 1773. A copy of his will may be seen in *The London Magazine* for 1733, p. 126, in which he strongly testifies his esteem for this amiable woman, and assigns his reasons for bequeathing her the whole of his fortune, which he acknowledges not to be more than two thirds of what he received from her on the day of marriage.

His character as a writer has not been established by any works of great importance; yet he was undoubtedly a man of considerable erudition, of good classical knowledge; and though what he has written are trivial in point of bulk and extent, yet they are far from being so in point of merit. He has left behind him only one dramatic piece, which, though successful, was his only attempt in that way. It is entitled,

The Death of Dido. Masque. Svo. 1716.

With respect to his abilities as an actor, there is surely no great occasion to expatiate on them, as they have never yet been called in question; the applause of the public bore witness to them in his lifetime; the commendations of his contemporaries have handed them down to posterity. His excellence lay wholly in tragedy, not being able to endure such parts as had

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not strong passion to inspire him. And even in this walk, dignity rather than complacency, rage rather than tenderness, seemed to be his taste. For a more particular idea of him, however, we shall recommend to our readers the description Mr. Cibber has given of him in his *Apology*, and the admirable character drawn of him by that excellent judge in dramatic perfection, Aaron Hill, Esq. in a paper published by him, called *The Prompter*, which, though too long for our inserting in this place, may be seen at length in Theoph. Cibber's *Lives of the Poets*; and in Chetwood's *History of the Stage*. His character as a man was adorned with many amiable qualities, among which a perfect goodness of heart, the basis of every virtue, was remarkably conspicuous. He was a gay, lively, cheerful companion, yet humble and diffident of his own abilities, by which means he acquired the love and esteem of every one; and so particularly was he distinguished and caressed, and his company sought by the great, that, as Chetwood relates of him, although he kept no equipage of his own, not one nobleman in the kingdom had so many sets of horses at command as he had. For at the time that the patentees, jealous of his merit, and apprehensive of his influence with the ministry, in order to prevent his application to his friends at court, which was then kept at Windsor, took care to give him constant employment in London, by giving out every night such plays as he had principal parts in; yet even this policy could not avail them, as there was punctually every night the chariot and six of some nobleman or other waiting for him at the conclusion of the play, which carried him the twenty

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miles in three hours at farthest, and brought him back again next night, time enough for the business of the theatre.

BOOTH, MRS. an actress of Covent Garden Theatre, is said to have been the alterer of the following:

The Little French Lawyer. C. 1778. N. P.

BOOTHBY, FRANCES. This gentlewoman lived in the reign of King Charles II. and was related to Lady Yate, of Harvington, in Worcestershire, as it appears from some passages in the dedication of a dramatic piece, which she has addressed to that lady, and which was performed with some success at the Theatre Royal. The title of it is,

Marcella. T. C. 4to. 1670.

BOOTHBY, SIR BROOKE, Bart. of Ashbourne Hall, Derbyshire, and Croperdy, near Banbury, Oxfordshire, is author of

Britannicus. T. 8vo. 1803.

The name and family of Boothby is as ancient, in this nation, as the reign of Egbert. The present Baronet succeeded to the title by the death of his father, Sir Brooke, in 1789. He married a Miss Bristowe, of Wiltshire; by whom he had a daughter, Penelope, born April 11, 1785; and whose death, March 13, 1791, he memorized, in twenty-four sonnets, and two elegies, called *Sorrows: sacred to the Memory of Penelope*. Folio. 1796.

BOULTON, THOMAS. This gentleman was probably of Liverpool, where his dramatic piece was published. It is called

The Sailor's Farewell; or, *The Guinea Outfit*. C. 12mo. 1768.

BOURCHIER, JOHN, LORD BERNERS, grandson and heir of a Lord of the same name, who was de-

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scended from Thomas of Woodstock, Duke of Gloucester, and had been knight of the garter, and constable of Windsor Castle, under Edward the Fourth, and was first known by quelling an insurrection in Cornwall and Devonshire, under the conduct of Michael Joseph, a blacksmith, in 1495, which recommended him to the favour of Henry the Seventh. He was captain of the pioneers at the siege of Therouenne, under Henry the Eighth, by whom he was made Chancellor of the Exchequer for life, lieutenant of Calais and the Marches, appointed to conduct the Lady Mary, the King's sister, into France, on her marriage with Lewis the Twelfth, and with whom (Henry the Eighth) he had the rare felicity of continuing in favour eighteen years. He died in 1532, leaving his gown of damask-tawny furred with jennets to his natural son Humphrey Bourchier; and certain legacies to two other illegitimate sons, having had only two daughters by his wife Catharine, daughter of John Duke of Norfolk; from one of which ladies was descended the late Lady Baroness Berners, whose right to that title, which had long lain in obscurity, was clearly made out and recovered by the late Peter Le Neve, Esq. Norroy. The title of Berners, however, became extinct in 1773.

Lord Berners, by the command of King Henry, translated "*Froissart's Chronicle*," which was printed in 1523, by Richard Pinson.

He wrote and translated many other works, and among the rest was the author of one play, called *Ite in Vineam*. C. N. P.

He died at Calais, aged 63.

BOURGEOIS, BARTHOLOMEW. We know not whether this is a

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real or fictitious name. It stands, however, before two plays, viz.

1. *The Squire burlisqued*; or, *The Sharpers out-witted*. C. 8vo. 1765.

2. *The Disappointed Coxcomb*. C. 8vo. 1765.

BOURNE, REUBEN. This gentleman was of the Middle Temple, and has left behind him one play, entitled,

The Contented Cuckold. C. 4to. 1692.

BOWES, MARY ELEANOR, COUNTESS OF STRATHMORE, was daughter and sole heiress of George Bowes, Esq. of Gibside, in the county of Durham, and married, Feb. 14, 1767, John, ninth Earl of Strathmore, who took the name of Bowes, pursuant to an act of Parliament, in the same year, and had issue five children, three sons and two daughters. The Earl dying in 1776, she married, Jan. 16, 1777, Andrew Robinson Stoney, Esq. who also took the name of Bowes, and had issue a daughter, born Nov. 1777, and a son, born March 8, 1782. After a long series of domestic unhappiness, a separation took place: soon after which he attempted to carry her off from her lodgings, in Oxford Street, Nov. 10, 1786; but she regained her liberty; a curious narrative of which may be seen in *The Gentleman's Magazine*, lvi. 1079. Mr. Bowes was apprehended, and a suit commenced against him; and March 3, 1789, Lady S. was restored to her property, and divorced from the unfortunate connexion. Mr. Bowes, being unable to pay the costs incurred by the suit in the Spiritual Court, was ordered, in 1790, to remain in the King's Bench till they were paid, and there he continued till his death, Jan. 16, 1810.

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Lady S. died at Christchurch, Hants, April 28, 1800, and her corpse was interred in Westminster Abbey, in a superb bridal dress. Her Ladyship claims a place in this work on account of the following dramatic piece:

The Siege of Jerusalem. T. 8vo. 1774.

BOYCE, SAMUEL. This author was originally an engraver, and afterwards had a place in the South Sea House. He died 21st March 1775; having published several poems; and one drama, entitled,

The Rover; or, Happiness at last. D. P. 4to. 1752.

BOYCE, THOMAS, M. A. This gentleman, rector of Worlingham, in Suffolk, and chaplain to the Earl of Suffolk, is the author of one play; called

Harold. Trag. 4to. 1786.

BOYD, ELIZABETH. Who this lady was we know not, but find her to have been a devotee to the Muses, from a dramatic piece published under her name, entitled,

Don Sancho; or, The Student's Whim. B. O.

to which is added

Minerva's Triumph. M. 8vo. 1739.

BOYD, HENRY, A. M. This gentleman, who is a native of Ireland, vicar of Drumgath, and chaplain to the Lord Viscount Charleville, has published a translation of the *Inferno* of Dante; and also *The Penance of Hugo*: a Vision; in the manner of Dante; in four cantos. Written on the occasion of the death of Nicola Hugo de Basserville, envoy from the French republic at Rome, 14th January 1793. Translated from the original Italian of Vincenzio Monti, into English verse. With two additional cantos, and an imi-

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tation of Gray's Descent of Odin. Mr. Boyd is also author of the following dramas:

1. *The Helots.* Tr. 8vo. 1793.

2. *The Temple of Vesta.* Dr. Poem. 8vo. 1793.

3. *The Rivals.* Sac. Dr. 8vo. 1793.

4. *The Royal Message.* Dr. P. 8vo. 1793. Dublin, printed in one volume.

BOYER, ABEL, was born the 13th of June 1667, at the city of Castres, in the Upper Languedoc. He was descended from a good family; his great-grandfather and grandfather were masters of the riding-school at Nismes; his father was president of the supreme court at Castres; and his mother was Catherine, the daughter of Monsieur Campdomerius, a very famous physician.

Mr. Boyer got his first rudiments of learning from his uncle Campdomerius, his mother's brother, a noted divine and preacher among the Hugonots, and then went to the Protestant school at Podiolauris, where he gave proofs of his diligence and desire of learning, as also of a good genius; but he particularly made such quick progress in the Latin and Greek, as easily to outstrip all his school-fellows.

In the year 1685, when the persecution prevailed against the Protestants in France, he followed his uncle Campdomerius, by sea, to Holland; where, pressed by want, he first entered the military service in the year 1687; but soon, by the advice of his relations, returned to his studies, and went to the university of Franaquer, in Friesland, where he had the advantage of the most famous professors, viz. Van Roeb, in philosophy; Vander Wagen, in divinity; Perizonius, in philology and history; and

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Rheufields, in Hebrew: here he employed his time wholly in study, and made considerable improvement in geometry, and in other parts of the mathematics.

When King James the Second abdicated his crown, King William and Queen Mary were advanced to the throne, viz. in the year 1689; at which time the French Protestants were fed with hopes of returning again to their own country upon good terms: upon which hopes, and also having a mind to see England before he returned home, he came over hither: but his design of returning to France being disappointed, he fell into great poverty; whereupon, to gain an honest livelihood, he first of all wrote out and prepared for the press with much labour, and at a small price, *Camden's Letters to and from his Friends*, from the Cotton manuscripts, for the use of Dr. Thomas Smith, who afterwards published them, and *Camden's Life* with them.

In the year 1692, he became French and Latin tutor to Allen Bathurst, Esq. eldest son of Sir Benjamin Bathurst; this he undertook the more willingly, because his pupil's father being a man of figure, and much in favour with the Princess Anne of Denmark (afterwards Queen of Great Britain), he had hopes of obtaining some preferment at court.

With this view, and that he might have merit with the father, he spared no pains to accomplish the young gentleman, who was of an excellent and promising genius; and therefore, for his pupil's use, Mr. Boyer composed two compendious grammars, one Latin, the other French; the former of which is still in manuscript unpublished; the latter was printed,

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and dedicated to the Duke of Gloucester, at three years old, though more to the author's honour than profit. Having spent the prime of his life in the Bathurst family, he missed of his expected advancement, occasioned, as he thought, principally by his siding with a different party in the divisions which reigned at that time in the nation; Mr. Boyer, with all the rest of his countrymen who had fled hither for religion, being more zealous for the Whig cause, than perhaps might be thought to become exiles at that time.

After these misfortunes (that he might free himself from the intolerable yoke of teaching school) he applied himself strenuously to master the English tongue; and to that purpose day and night perused the best books in that language, out of which he collected whatever was new and worthy of observation.

He died on Sunday the 16th of November 1729, in a house he had built himself, in Five Fields, Chelsea; and was buried the 19th of the same month, in Chelsea churchyard. He left behind him a widow, and a daughter about three years old.

He was for many years concerned in, and had the principal management of a newspaper, called the *Post Boy*. He likewise published a monthly work, entitled, *The Political State of Great Britain*. He wrote a *Life of Queen Anne*, in folio, which is esteemed a very good chronicle of that period of the English history. But what has rendered him the most known and established his name, are, the very complete Dictionary and Grammar of the French language which he compiled, and which have been, and still are, esteemed the very

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best of their kind. Yet all these works would not authorize our giving him a place here, had he not enlisted himself under the standard of the buskin, by writing, or rather translating from the French of M. de Racine, the tragedy of *Iphigenia*, which he published under the title of,

Achilles; or, Iphigenia in Aulis.
T. 4to. 1700.

It was performed without any success, but is far from being a bad play. Nor can there perhaps be a stronger instance of the abilities of its author, than success in such an attempt; since writing with any degree of correctness or elegance, even in prose, in a language which we were not born to the speaking of, is an excellence not very frequently attained; but to proceed so far in the perfection of it, as to be even sufferable in poetry, and more especially in that of the drama, in which the diction and manner of expression require a peculiar dignity and force, and in a language so difficult to attain the perfect command of as the English, is what has been scarcely ever accomplished, except in the instance of the gentleman of whom we are now speaking, and a very few others. Indeed, with regard to the piece itself, it is but justice to acknowledge, that notwithstanding the restraint which all translation naturally undergoes, and the other disadvantages which attended on its author, the language, though not perhaps so sublime or poetical, so polished into poetry, as that of some of our native writers, yet possessed so great a share of correctness, and is so entirely free from any gallicisms, or even the least vestige of the foreigner in it, that it is even in that respect superior to many of our modern

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tragedies (especially those written about the time in which that appeared), and such as no native Englishman at a first attempt need be ashamed to confess himself the author of. It is, however, remarkable, that notwithstanding the great difficulty that most foreigners find in the acquiring our language; this is not the only instance of their having attained it in great perfection; since we meet with another gentleman, a countryman of our author, who not only attempted, but even repeatedly succeeded in dramatic writing in it. This gentleman was Mr. Motteux, of whom we shall make a fuller mention hereafter. And this seems a kind of tacit proof, not only of the native beauty of the language in itself, and its aptness for the purposes of the drama, which could tempt even foreigners to essay its powers, but also that it is not of so difficult a construction, nor of so wild and ungovernable a nature, so hard to reduce within the limits of grammatical rules, as it has been contended to be.

BOYLE, WILLIAM, we find mentioned as author of

Jugurtha. P. 1529. N. P.

BOYLE, ROGER, EARL OF ORRERY, was the younger brother of Richard, Earl of Burlington and Cork, and fifth son of Richard, styled the Great Earl of Cork. He was born April 25, 1621, and was raised to the dignity of Baron Broghill, in Ireland, when only seven years old. His education was in the college of Dublin; where he applied himself with such diligence to his books, and so happily digested what he gathered from them, that he was very soon distinguished as an early and promising genius. In 1636, his father sent him to make the tour of

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France and Italy, in company with Lord Kynalmeaky, his elder brother. After his return from his travels, this gallant young nobleman found all things in great confusion in England, and a war on the point of breaking out with Scotland; in which he was invited to serve, with marks of peculiar distinction; but his thoughts were turned another way. As the old Earl of Cork loved to settle his children very early in the world, a marriage was at this time proposed for Lord Broghill, with the Lady Margaret Howard, daughter to the Earl of Suffolk, and it was quickly concluded: immediately after which his Lordship, with his new-married Lady, set out for Ireland, where they landed Oct. 23, 1641, the very day on which the rebellion broke out in that kingdom.

The family of Lord Cork were instantly, obliged to take arms, in order to their own security, as well as that of the public; and the post assigned to Lord Broghill was the defence of his father's castle of Lismore; in which he behaved with all the spirit of a young officer, and all the discretion of an old one. He afterwards distinguished himself on many signal occasions; in the course of which he equally manifested his abilities for the field and the cabinet. At the death of Charles I. however, he was induced to quit both his estate and his country, as ruined past all hopes. For some time he remained in close retirement: but at length Cromwell, to whom the merit of Lord Broghill was well known, found means to gain him over to that party, which he had hitherto so rigorously opposed; but they were such means as reflect no dishonour on his memory. The story is told at length in the

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Biographia Britannica, under the article BOYLE; to which we refer, being too circumstantial for so brief a compilation as the present. By his own interest he now raised a gallant troop of horse, consisting chiefly of gentlemen attached to him by personal friendship; which corps was soon increased to a complete regiment of 1500 men. These he led into the field against the Irish rebels; and was speedily joined by Cromwell, who placed the highest confidence in his newly ally; and found him of the greatest consequence to the interest of the commonwealth. Among other considerable exploits performed by Lord Broghill, his victory at Macroom deserves to be particularly mentioned; where, with 2000 horse and dragoons, he briskly attacked above 5000 of the rebels, and totally defeated them. He afterwards relieved Cromwell himself, at Clonmell, where that great commander happened to be so dangerously situated, that he confessed nothing but the seasonable relief afforded him by Lord Broghill could have saved him from destruction. He likewise worsted Lord Muskerry, who came against him with an army raised by the Pope's nuncio, and which consisted of three times the number of Lord Broghill's forces, besides the advantage of being well officered by veteran commanders from Spain.

When Cromwell became Protector, he sent for Lord Broghill, merely to take his advice, occasionally. And we are told, that not long after his coming to England, he formed a project for engaging Cromwell to restore the old constitution. The basis of the scheme was to be a match between the King (Charles II.) and the Protector's daughter. As his

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Lordship maintained a secret correspondence with the exiled monarch and his friends, it is imagined he was, beforehand, pretty sure that Charles was not averse to the scheme, or he would not have ventured to propose it seriously to Cromwell; who, at first, seemed to think it not unfeasible. He soon changed his mind, however, and told Broghill, that he thought the project impracticable; for, said he, "Charles can never forgive me the death of his father." In fine, this business came to nothing, although his Lordship had engaged Cromwell's wife and daughter in the scheme; but he never durst let the Protector know that he had previously treated with Charles about it.

On the death of the Protector, Lord Broghill continued firmly attached to his son Richard, till he saw that the honesty and goodness of that worthy man would infallibly render him a prey to his many enemies: he did not think it advisable to sink with a man he could not save. The dark clouds of anarchy seemed now to be hovering over the British island: Lord Broghill saw the storm gathering, and he deemed it prudent to retire to his command in Ireland, where he shortly after had the satisfaction of seeing things take a turn extremely favourable to the design he had long been a well-wisher to—that of the King's restoration. In this great event, Lord Broghill was not a little instrumental; and, in consideration of his eminent services in this respect, Charles created him Earl of Orrery, by letters patent, bearing date Sept. 5, 1660. He was soon after made one of the lords justices of Ireland; and his conduct, while at the head of affairs in that king-

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dom, was such, as greatly added to the general esteem in which his character was before held.

His Lordship's active and free course of life, at length, brought upon him some diseases and infirmities, which gave him pain and uneasiness; and a fever, which fell into his feet, joined to the gout, with which he was often afflicted, abated much of that vigour which he had shown in the early part of his life; but his industry and application were still the same, and bent to the same purposes; as appears from his *Letters*, which show at once a capacity and an attention to business which do honour to that age, and may serve as an example to this.

Notwithstanding his infirmities, on the King's desiring to see his Lordship in England, he went over in 1665. He found the court in some disorder; his Majesty was on the point of removing the Earl of Clarendon, lord high chancellor; and there was also a great misunderstanding between the royal brothers. Lord Orrery undertook to reconcile the King with the Duke of York; which he effected, by prevailing on the latter to ask his Majesty's pardon for some steps he had taken in support of the chancellor.

On his return to Ireland, he found himself called to a new scene of action. The Dutch war was then in its height; and the French, in confederacy with the Hollanders, were endeavouring to stir up the ashes of rebellion in Ireland. The Duke de Beaufort, admiral of France, had formed a scheme for a descent upon that island; but this was rendered abortive by the extraordinary diligence, military skill, and prudent measures of Lord Orrery.

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But, in the midst of all his labours, a dispute arose, founded on a mutual jealousy of each other's greatness, betwixt him and his old friend the Duke of Ormond, then Lord Lieutenant; the bad effects of which were soon felt by both the disputants; who resorted to England, to defend their respective interests and pretensions; both having been attacked by secret enemies, who suggested many things to their prejudice. This quarrel, though of a private beginning, became at last of a public nature; and, producing first an attempt to frame an impeachment against the Duke of Ormond, occasioned in the end, by way of revenge, an actual impeachment of the Earl of Orrery. He defended himself so well, however, against a charge of high crimes, and even of treason itself, that the prosecution came to nothing. He nevertheless lost his public employments, but not the King's favour; he still came frequently to court, and sometimes to council. After this revolution in his affairs, he made several voyages to and from Ireland; was often consulted by his Majesty on matters of the utmost consequence; and, on all occasions, gave his opinion and advice with the freedom of an honest plain-dealing man, and a sincere friend; which the King always found him, and respected him accordingly.

In 1678, being attacked more cruelly than ever by his old enemy the gout, he made his last voyage to England, for advice in the medical way. But his disorder was beyond the power of medicine; and having, in his last illness, given the strongest proofs of Christian patience, manly courage, and rational fortitude, he breathed his

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last on the 16th of October 1679, in the 59th year of his age.

As to the literary character of this amiable and worthy nobleman, it may be given in few words. His wit was manly, pregnant, and solid; the early blossoms of it were fair, but not fairer than the fruit. He wrote several political tracts and some ingenious poems; but the pieces which particularly entitle him to a place in this collection are the following plays, viz.

1. *Mustapha*. T. fo. 1668.
2. *Henry the Fifth*. T. fo. 1672.
3. *The Black Prince*. T. fo. 1669.
4. *Tryphon*. T. fo. 1669.
5. *Mr. Anthony*. Com. 4to. 1690.
6. *Guzman*. C. fo. 1693.
7. *Herod*. T. fo. 1694.
8. *Attemira*. T. 1702.

All these (except *Mr. Anthony*) were collected and published in 2 vols. 8vo. 1739, with the author's portrait prefixed. These volumes also include his grandson's comedy of *As you find It*, mentioned under the next article.

BOYLE, CHARLES, EARL OF ORRERY. This nobleman was second son of Roger, the second Earl of Orrery, by Lady Mary Sackville, daughter of the Earl of Dorset. He was born in August 1676, at Chelsea, and at the age of fifteen, 1690, was entered as a nobleman of Christ Church, in Oxford, under the tuition of Dr. Atterbury and Dr. Freind. His application to study was vigorous and constant, and his passion for letters so steady and unremitting, that his friends were apprehensive his health would be injured by too close an attention to his literary pursuits. The first work that he printed was the *Life of Lysander*, translated from Plutarch, which

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gave Dr. Aldrich so good an opinion of him, that he intrusted to his care the new edition of the *Epistles of Phalaris*, then about to be printed at Oxford. This book became accidentally the cause of a very long and furious dispute between Dr. Bentley and Mr. Boyle, and their several adherents. It ended at that time greatly to the advantage of the latter; but posterity has not ratified the verdict of their contemporaries, it being now the general opinion that Dr. Bentley supported his hypothesis with more learning, wit, and argument, than his antagonist. On leaving the university, Mr. Boyle was chosen member for the town of Huntingdon; and his elder brother Lionel, Earl of Orrery, dying on the 23d of August 1703, without issue, he succeeded to that title. Entering into the service of the Queen, he had a regiment given him, at the head of which he distinguished himself in a very gallant manner. On the 13th of October 1703, he was elected one of the knights companions of the Thistle. In 1709, he was raised to the rank of a major-general, and sworn of the privy council. He was afterwards appointed envoy to the States of Brabant and Flanders; and on the 10th of September 1712, was created an English peer. At the accession of George I. he was made lord of the bed-chamber; and on the 21 of December 1714, was constituted lord treasurer of Somersetshire, and seemed to enjoy the confidence of his Sovereign. In 1716, however, he fell under the displeasure of the court; his resignation was taken from him, and he resigned the post of lord of the bed-chamber. At the same or before's date, in the year 1722, he

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was taken into custody, and committed to the Tower; but nothing being discovered against him, he was released after six months' imprisonment. This accident is supposed to have much affected him; and he lived only to the 28th of Aug. 1731, on which day he died, in the fifty-sixth year of his age.

He was the author of one play, called

As you find It. C. 4to. 1703; 8vo. 1739.

BOYLE, MURROUGH, LORD VISCOUNT BLESSINGTON. This nobleman was son of Dr. Michael Boyle, archbishop of Armagh, and lord chancellor of Ireland, who died in the year 1702, at the great age of 93. He was a person, however, whose genius and abilities did no credit to the name of Boyle. He wrote one play, which, from the specimen we have seen of it, was a truly contemptible one, and died Dec. 25, 1712. The name of his play was,

The Lost Princess. T.

BRADY, DR. NICHOLAS, was descended from Hugh Brady, the first Protestant bishop of Meath. He was the son of Major Nicholas Brady, and was born at Bandon, in the county of Cork, about the year 1659. At the age of twelve years, he went to Westminster School, from whence he was elected a king's scholar of Christ Church, Oxford. Having stayed there four years, he removed to Dublin, and took the degree of master of arts, but had that of doctor of divinity presented to him by the same university, while he resided in England. His first preferment was to a prebend in St. Patrick's cathedral, and to the parish of Kinsale, in the county of Cork. In 1701, being in London, he was elected minister of St. Catherine's

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Cree church, and lecturer of St. Michael's; after which he was preferred to the rectory of Clapham, and the living of Richmond, both in the county of Surry. He had been chaplain to King William and Queen Mary, and also to Queen Anne, and was at the time of his death, which happened on the 20th of May 1726, chaplain to the Princess of Wales, afterwards Queen Caroline. About the time of his settlement in London, he joined with Tate in a new version of the Psalms. He also translated *The Æneid* of Virgil, and published several volumes of Sermons, and one play, called

The Rape; or, *The Innocent Impostors*. T. 4to. 1692.

BRAITHWAITE, RICHARD, was the second son of Thomas Braithwaite, of Warcop, near Appleby, in Westmorland, the son and heir of Thomas Braithwaite, of Barnside, who was son of Richard Braithwaite, of Ambleside, in the barony of Kendal. He was born in the year 1588, and, at the age of sixteen years, became a commoner of Oriel College, Oxford, being matriculated as a gentleman's son, and a native of Westmorland. While he continued in that house, which was at least three years, "he avoided (says Wood) as much as he could "the rough paths of logic and "philosophy, and traced those "smooth bines of poetry and Roman history, in which at length "he did excel." He afterwards removed to Cambridge, and then retired to the North, where his father bestowed on him an estate at Barnside before mentioned. In this retreat he lived many years, became captain of a foot company in the trained bands, a deputy lieutenant in the county of

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Westmorland, and a justice of peace. He married a second wife in the latter part of his life, and went to reside at Appleton, near Richmond, in Yorkshire; where he died the 4th of May 1673, and was buried in the parish church of Catterick, near that place.

He was a voluminous writer, both in verse and prose, and amongst other things produced the following dramas:

1. *Mercurius Britannicus*; or, *The English Intelligencer*. T. C. 4to. 1641.

2. *Regicidium*. T. C. 8vo. 1665.

BRAND, HANNAH. This is a lady of learning and talents, who some time since conducted, with success, a very respectable seminary, for French education, at Norwich. She has also appeared before the public as a dramatist and an actress. In the former character, she has written,

1. *Adelinda*. C. 8vo. 1798.

2. *The Conflict*. Her. C. 8vo. 1798.

3. *Huniades*. T. 8vo. 1798.

4. *Agmunda*. T. N. P. [This was the preceding piece, altered, and with the omission of the character of Huniades.]

As an actress, we remember her performance of *Agmunda*, in her own *Huniades*, to have been marked by force and discrimination; though with the drawbacks of a provincial pronunciation, and a deportment not to be greatly admired. Mr. Tate Wilkinson, in his *Wandering Patentee*, a really amusing, though very oddly written book, thus mentions this lady:

"On Tuesday, Mar. 20 [1794],
"came forth Miss Hannah Brand,
"with credentials in her hand
"from Mr. Woodfall. Perhaps

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"there is not any character, as a
 "romantic stage-struck princess,
 "possesses a more extraordinary
 "set of contradictory passions,
 "than the said lady, Miss
 "Hannah Brand. She is very
 "sensible, but too learned. She
 "knows herself to be an actress
 "of such sterling worth, that
 "every bar to her success is cre-
 "ated from the envy, I fear, of
 "Mrs. Siddons, and that of all
 "the Kembles; and from their
 "interests, every manager in the
 "kingdom of Great Britain is a
 "determined enemy. She values
 "herself at [on] not holding up
 "her train; as her constant use
 "of large drawing-rooms, and a
 "frequent habit of brilliant as-
 "semblies, prevents such trifles
 "ever to occur as necessary. A
 "tolerable room looks very insigni-
 "ficant, from the always living
 "in those of expanse as to width,
 "length, and height. Fielding's
 "works are not deserving the
 "perusal; they cannot be termed
 "poetry; but if they are, it can
 "only be admitted as of the
 "lowest kind, and as the very
 "dregs of verse: no! when she
 "has a mind to be entertained
 "with works of humour, she has
 "recourse to certain entertain-
 "ment in the Latin authors, in
 "their original purity of language;
 "it is there only that she finds
 "ample field for comic entertain-
 "ment. No sensible person sure-
 "ly ever sat to see a farce: it was
 "not only a loss of time, but de-
 "grading to taste: she never mur-
 "dered time in that manner but
 "once, and that was to see *My
 "Dramaticus* at York, to gratify
 "her curiosity as a compliment to
 "Mrs. John Wilkeson.

"Mr. am usually asking her
 "what time she would approve
 "for her benefit, after a season

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"grand pause, she said, 'Why,
 "Sir, should I strike the anvil of
 "my brain, when there is nothing
 "to hammer out?' She sent me
 "a note one morning, that con-
 "tained rather, I thought, an ab-
 "surd expression as to correctness,
 "which I mentioned to her; when
 "she erected her chest with infi-
 "nite majesty, and said, 'Mr.
 "Wil-kin-son, had I wrote that
 "note to Mrs. Wil-kin-son, I had
 "not been so precisely exact as to
 "grammatical points; but when
 "I considered that I was address-
 "ing a classical gentleman, I
 "judged it obviously necessary to
 "be careful of any unguarded
 "slip; for if you would atten-
 "tively reperuse the note, you
 "will quickly perceive that the
 "line alluded to was appertaining
 "to the *plural* not the *singular*
 "number.' I could not refrain
 "a burst of immoderate laughter;
 "but, as soon as my breath re-
 "covered, and gave me leave,
 "with resumed gravity, I assured
 "her, the gods had neither made
 "me poetical nor learnedly clas-
 "sical. 'Well,' says Mrs. Han-
 "nah, 'it is wonderful not to
 "converse with the ancients, the
 "Italians, French, Latin, and the
 "Greek authors, all which I can
 "read, perfectly understand, and
 "speak fluently:' when imme-
 "diately she could not instantly
 "recollect whether a word she
 "had just then pronounced was
 "from any expression of the
 "Greeks or the Romans; and
 "quoted a line of each to ascertain
 "to which it belonged: the which
 "instantly reminded me of the
 "Mock Doctor, who says,
 "'What, Sir, don't you under-
 "stand Latin?'

"O dear Sir, no, not in the
 "least.

"O Jerry. *Properia quæ maribus*

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"tribuuntur, mascula dicas, ut sunt
 "divorum, Mars, Bacchus, Apol-
 "lo, virorum.

"*Sir Simon.* Ah! why did I
 "neglect my studies?"

"A lady of rank assured me,
 "that she sat in a box where Mrs.
 "Hannah was in the row behind,
 "at the Opera-house or the Play-
 "house, I do not recollect which,
 "where she was accoutred in an
 "old-fashioned jacket, with deep
 "flaps (as all York can remember,
 "and testify the said remarkable
 "habit), with a tremendous long
 "bosom-frill, over which the right
 "hand was plunged, and in a
 "fixed attitude she continued pen-
 "sively superior from the begin-
 "ning of the evening's entertain-
 "ment to the finale. She seldom
 "went or came from the theatre
 "at York but in a chair, so dread-
 "fully fearful was she in that
 "quiet city of the insulter, man.
 "Her dresses were more than
 "good, and her linen fine; they
 "would not have disgraced a
 "drawing-room on the royal
 "birth-day; but they were all ro-
 "mantic; and, either in the street
 "or the room, she wanted only
 "a spear and shield, to have awed
 "the wondering beholders with
 "her grand and majestic portly
 "bearing.

"It is no more extraordinary
 "than true, that Miss Brand's
 "dialect was as provincial, as if
 "her education had been utterly
 "neglected: for instance (one as
 "good as a hundred), I might
 "receive your whole *ustate*, in-
 "stead of *estate*, &c.; *arkangel*,
 "*archangel*, as the *arch* of a
 "bridge. Her dresses on the
 "stage I have mentioned as ele-
 "gant; but all the effect was lost,
 "owing to her wearing stays not
 "of the *new* but the *old* fashion,

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"which barriers defended her
 "charms from all unhallowed
 "eyes: for, at present, all be-
 "holders need not want a peep,
 "but look full, and be perfectly
 "satisfied whether the view will
 "cause many bidders. But Han-
 "nah Brand would not unveil
 "her beauties even to the chaste
 "Diana; therefore she, with well-
 "bound bone, forbid all access.
 "Her breast-works, and all her
 "works, were well defended
 "against all assailants; she might
 "enter the lists with a sisterhood
 "of nuns, or a Methodists' love-
 "feast, fearless and undismayed.
 "Troy was not more impregnable
 "within her walls, her bulwarks,
 "and her gates of brass, than was
 "the fearless Hannah; unless in-
 "deed that fair heroine was as-
 "sailed with lavish praises on her
 "play or her acting, and then the
 "gods (to whom she would ap-
 "peal) have mercy on her; for
 "on that theme she would be as
 "vulnerable as the invulnerable
 "Prince Achilles was in his heel.
 "It is no more than strictly true,
 "when I aver, that her generosity
 "was boundless; as she would
 "(like Sheva the Jew) stint her
 "appetite to pamper her affec-
 "tions, and live on a crust to
 "gratify others, to whom she
 "thought herself in the least
 "obliged.

"I know two or three remark-
 "able, as unnecessary, instances.
 "Her first appearance in Lady
 "Townly, so far from being well
 "received, met with rude marks
 "of disgustful behaviour, and that
 "from ladies, who did not add by
 "such demeanour addition to their
 "politeness or good understand-
 "ing; but I must grant that
 "Hannah's Lady Townly was too
 "formal for the school of gaiety

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" in 1794. Her play of *Agamemnon*
 " was acted the last night in the
 " season, May 21, 1794. So ten-
 "acious was she of such her
 " invaluable treasure being pur-
 "loined, that she would not suf-
 "fer the original Drury Lane ma-
 "nuscript to be in the dangerous
 " prompter's hands, but wrote out
 " an entire copy herself, actually
 " without one line of her own
 " part being inserted, as a certain
 " safeguard to her property; for
 " on that she constantly placed a
 " steady hand. At the end of an
 " act she found the altar-table too
 " high, and exclaimed, ' If the
 " theatre were to fall in one
 " momentous crush, I would not
 " begin unless it was more ad-
 "vanced;' and with great com-
 "posure, at the end of the fourth
 " act, with the most dignified so-
 "lemnity, assured Mr. Earby (the
 " prompter), ' that she would not
 " proceed in her business un-
 "less he first assured her she
 " might depend upon two FLOW-
 "ERISHES previous to her en-
 "trance.' The play ended as a
 " comic, not as the tale of woe;
 " and certainly, as a tragedy, nei-
 "ther was, is, nor ever will be,
 " able to retain a place on the
 " boards. I cannot omit noticing,
 " that, at the rehearsal, after a
 " pause of considerable length,
 " when all were ' in amazement
 " lost,' she turned profoundly
 " round, and, in blank-verse tone,
 " said, ' Observe, Mr. Warren,
 " I have stopped thus long, that
 " you may remember, at night,
 " all this length of time *I shall be*
 " *weeping.*'

" She engaged, after that ex-
 " ploit, the last summer at Liver-
 " pool, where she treated the au-
 " dience with Calista, with much
 " the same success, I believe, as

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" her tragedy met with at York;
 " for which I am told she ushered
 " a complaining publication to the
 " inhabitants of Liverpool, relating
 " her injured fame [as] not only
 " prejudiced by Mr. Aickin, but
 " by a combination of enemies.

" Her performance at York by
 " no means merited the sarcastic
 " manner in which she was treat-
 " ed; the which, though certainly
 " unkind as ungenerous, could
 " only be palliated by the uncom-
 " mon stiffness of deportment that
 " the Lady Townly by custom had
 " habituated herself to. Indeed,
 " the school formality she pos-
 " sesses, I may almost say, from
 " instinct.

" One day, rapping at my room
 " door, ' Who's there?' says I:
 " to which she replied, as awfully
 " as the Ghost in Hamlet, ' It is
 " Hannah Brand.' Now, take this
 " lady from her tragedy and her
 " acting, and she possesses many
 " good, ay shining, qualities; that
 " is, she would rather give than
 " take, and does not know suffi-
 " ciently how to content her mind
 " with making more than ample
 " restitution for any received civi-
 " lities. To that generosity of
 " temper she unites a good under-
 " standing, and is certainly worthy
 " of much esteem as to her private
 " character."

BRANDON, SAMUEL. This au-
 " thor wrote about the latter part of
 " Queen Elizabeth's reign; but as
 " to what profession he was of, or
 " what rank he held in life, we have
 " not been able to procure any in-
 " formation. He appears, how-
 " ever, to have been possessed of no
 " small share of vanity and self-suf-
 " ficiency, from the Italian verse he
 " has subjoined to the only dramatic
 " piece he wrote, and which, not-
 " withstanding the high opinion he,

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and perhaps some of his partial friends, might entertain of it, is now entirely forgotten, viz.

"*L'Acqua non temo dell' eterno Oblivio*,"

which may thus be Englished :

"*Oblivion's powers I have no cause to fear ;*

"*My works her waves eternally shall spare.*"

The title of the play, of which he thus defies either time, eternity, or oblivion, to erase the remembrance, is,

The Virtuous Octavia. T. C. 12mo. 1598.

BRANDON, ISAAC. This gentleman is of a respectable commercial family in the city of London ; of the Jewish persuasion, we believe ; and, besides being the author of some *Fragments after Sterne*, has produced the following dramatic piece :

Kais. Op. 8vo. 1808.

BRENAN, MR. was a limner by profession, and author of an unpublished comedy called *The Law-suit*, which Mr. Edmund Burke once intended to publish by subscription, but afterwards relinquished the design.

Mr. Brennan published, at Dublin, one piece called

The Painter's Breakfast. D. S. 12mo. 1756.

BRERETON, THOMAS. This gentleman was the son of Major Thomas Brereton, of the Queen's dragoons, in the reign of King William III. and was lineally descended, by a younger branch, from the very ancient and noble family of the Breretons, of Brereton in Cheshire. He was born about 1690, and received the rudiments of learning at the free-school at Chester, from which he was first removed to a boarding-school in the same city, kept by one Mr. Dennis, a French refu-

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gee, and afterwards to Brazen-Nose College in Oxford, of which he continued a member several years ; and took the degree of bachelor of arts. On the death of his father he was left in possession of a considerable fortune in money ; but being too young, and in the management of guardians, and his mother having married again, there was not such care taken of his education as there should have been. In this neglected state he soon ran out the greater part of his fortune. He went over for a short time to Paris ; and, at his return, the Earl of Stair, then ambassador there, recommended him, in the strongest manner, to the Duke of Marlborough, as the son of one who had served under him with honour ; and his Grace seemed determined to provide for him, and would probably have done so, if his ill health had not prevented it. In a short time his affairs became so deranged, that, about 1721, his wife and family were obliged, from principles of economy, to retire into Wales. Soon afterwards the Earl of Sunderland gave him a post belonging to the Customs at Park Gate, near Chester. That nobleman, also, promised to advance him, on the first proper vacancy ; but this promise he did not live to claim ; for, in the month of February 1722, he was drowned in too adventurously crossing the water of Saltney, when the tide was coming in. His body was afterwards found, and decently interred in Shotwick chapel, belonging to Thomas Brereton, Esq. representative for Liverpool, his intimate friend and relation, in whose service he may be said to have lost his life ; for this gentleman, being at that time concerned

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in an election with a very powerful antagonist, our author, out of his zeal for his friend, wrote a kind of libel against the gentleman, in such terms as were thought to bring the writer within the power of the law. On this he was advised to abascond, to avoid prosecution; and, by making too much haste to get beyond the knowledge of his pursuers, lost his life. He was, says one who knew him, an unhappy proof of the prejudice of an indulgent education. He used to say, he never in his life remembered being contradicted. His parts were naturally good, but entirely neglected. He was positive and passionate, but generous to a fault, and a very indulgent father. He was remarkable for his skill in swimming beyond most men, on which he relied too much, and to which he owed his death; as he was entreated by people on the shore not to quit his horse, which he would do, and so perished at the age of about thirty-two.

He left several children, and a wife to whom he was married in 1711. She died Aug. 7, 1740; and, after her death, a volume of her poems and letters was published in quarto by subscription.

The dramatic pieces which he lived to finish were only two, and were never acted, viz.

1. *Esther*. T. 12mo. 1715.

2. *Sir John Oldcastle*. Trag.

The first is little more than a translation of the *Esther* of Racine; and the last a close imitation of the *Polieucte* of Corneille; and indeed neither of them has any great share of merit in the execution. He had, however, begun two other pieces, the one a tragedy called

3. *Athaliah*,

which was to have been a translation from Racine's play of that

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name; and the other a comedy, to which he intended to have given the title of,

4. *The Oxford Ladies; or, The Nobleman*.

Neither of these, however, did he live to finish.

BRETON, NICHOLAS, was a multifarious author, as may be seen in Mr. Ritson's *Biographia Poetica*, p. 139. He is supposed to be the person with the same names, who died June 22, 1624, and was buried at Norton, in Northamptonshire. To this gentleman have both Jacob and Gildon attributed the honour of authorship in regard to an old dramatic piece entitled.

An Old Man's Lesson, and A Young Man's Love, Int. 4to. 1605; but one would be apt to imagine they neither of them had seen the piece, and that the latter had implicitly copied the error broached by the former, since in the preface Mr. Breton acknowledges himself to have been only the editor of this interlude, nay, even declares that he is wholly ignorant who the author was. As such, however, we could not with propriety avoid inserting his name in this place; since to him the world is at least obliged for the knowledge of whatever share of merit may be found in the piece.

BREVAL, JOHN DURANT, was the son of Francis Durant de Breval, D. D. prebendary of Westminster. He was educated at Westminster School, to which he was admitted in 1693; from whence he went to Trinity College, Cambridge, in 1697, where he was elected a fellow about the year 1702. He took the degree of B. A. 1700, and M. A. 1704; but, upon some disagreement between him and Dr. Bentley, then master of

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that college, he quitted his fellowship (or, more properly speaking, was expelled) April 5, 1708, and went into the army, then in Flanders, as an ensign. The ease with which he acquired the Flemish and German languages, his great learning, his exquisite pencil, and genteel behaviour, were soon taken notice of by the Duke of Marlborough, who not only promoted him to the rank of captain, but also employed him in divers negotiations with several German princes, which he executed with great integrity, and very much to the satisfaction of his noble employer. He began his travels about the year 1720; published the first two volumes in 1723 and 1725, and the third and fourth in 1738; and died, universally beloved, in January 1738-9. He was the author of several poems, and of the following plays, viz.

1. *The Play is the Plot*. Com. 4to. 1718.

From this play were taken,

2. *The Strollers*, F. 12mo. 1727; and *The Mock Countess*. F.

3. *The Rape of Helen*. M. O. 8vo. 1737.

Soon after the appearance of *Three Hours after Marriage*, which, though published with only Mr. Gay's name to it, was undoubtedly the joint offspring of that gentleman, Mr. Pope, and Dr. Arbuthnot, and which met with little encouragement from the public, Captain Brevall, under the assumed name of Joseph Gay, produced,

4. *The Confederates*. F. 8vo. 1717.

On which account Mr. Pope, who never could forgive the least attempt made against his reigning the unrivalled sovereign on the throne of wit, has introduced this

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gentleman into that poetical pillory *The Dunciad*, among the various authors whom he has supposed devotees of the goddess of Dulness.

BREWER, ANTHONY. This writer lived in the reign of King James I. and appears to have been held in high estimation by the wits of that time; as may be more particularly gathered from an elegant compliment paid to him in a poem called *Steps to Parnassus*, wherein he is supposed to have a magic power to call the Muses to his assistance, and is even set on an equality with the immortal Shakespeare himself. There are, however, great disputes among the several writers as to the number of his works. Winstanley and Phillips have made him the writer of six plays. The author of *The British Theatre*, and after him Mr. Theophilus Cibber, have given him the credit of three only. Langbaine, Jacob, and Gildon, allow him but two; and even of those, the first of these authors seems to doubt the authenticity of one.

To come, however, to the best judgment we can collect, we shall first mention the pieces which Winstanley has assigned to him, and which are universally rejected. These are the following three:

1. *Landgartha*. T. C.

2. *Love's Dominion*. Past.

3. *Love's Loadstone*. C.

The two plays, which the writers in general have set down to this author are,

1. *Country Girl*. C. 4to. 1647.

2. *Love-sick King*. Trag. Hist. 4to. 1655.

Langbaine's objection to the first of these being only the letters T. B. in the title-page, which might have been a mere typographical

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error, proceeding, perhaps, from the negligence or carelessness of the printer, who, not being certain of the author's Christian name, might choose rather the inserting any letter at a venture, than delaying the working off the sheet till he could obtain more authentic information.

And now the only piece in dispute is that entitled

Lingua. C. 4to. 1607.

This Langbaine absolutely denies to be Brewer's, yet assigns no other reason for so doing but his own bare *ipse dixit*; neither does Winstanley show any cause for ascribing it to him. Mr. Theophilus Cibber, however, as well as the author of *The British Theatre*, has followed the authority of the latter; as has also Mr. Dodsley, who republished the piece with the name of Anthony Brewer, in his *Collection of Old Plays*. To this we may add, that probability is also in its favour; since, being of a much earlier date than either of the other two, it is published anonymously, and may therefore be supposed to have been the author's first essay in this kind of writing.

Be the author, however, who he may, there is a remarkable anecdote recorded by Winstanley, in regard to the piece itself, which points it out to have been in some measure the cause of those troubles which disturbed the peace of these realms in the middle of the seventeenth century. He tells us, that, when this play was acted at Cambridge, Oliver Cromwell (then a youth) performed a part in it. The subject of the piece is, a contention among the Senses for a crown, which *Lingua* has laid for them to find. The part allotted to young Cromwell was that of Tactus, or Touch, who, having obtained the

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contested coronet, makes this spirited declaration:

"Roses, and bays, pack hence! this crown and robe,

"My brows, and body, circles and invests:

"How gallantly it fits me!—sure the slave

"Measur'd my head that wrought this coronet.—

"They lie that say complexions cannot change!

"My blood's ennobled, and I am transform'd

"Unto the sacred temper of a king.

"Methinks I hear my noble parasites

"Styling me Caesar, or great Alexander,

"Licking my feet, &c."

It is said, that he felt the whole part so warmly, and more especially the above-quoted speech, that it was what first fired his soul with ambition, and excited him, from the possession of an imaginary crown, to stretch his views to that of a real one, for the accomplishment of which he was contented to wade through seas of blood,

"And shut the gates of mercy on mankind."

This story, as it has found its way into most of the anecdotes of our author, is here retained. It has been observed upon it, that the play was published in 1607, and that Oliver Cromwell was not born until 1599. (See the last edition of Dodsley's *Old Plays*, vol. v.) The story, however, of Cromwell's having performed a part in it, might still be true. It is not said that he acted in this play on its first representation. It might have been exhibited at Cambridge many years after its original production.

There is no more reason for ascribing *Lingua* to Brewer than to any other dramatic writer. The true origin of Phillips's mistake, and of Winstanley's also (who copied him implicitly), was

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this: In his account of plays, he took Kirkman's Catalogues, printed in 1661 and 1671, for his guide. Kirkman's rule was, to set the author's name opposite to his play, and where the writer of a piece was unknown, to leave a blank. Phillips, not attending to this, imagined that all the plays which were set down in those catalogues, without an author's name prefixed, belonged to the writer last mentioned; and finding, under letter L, the plays of *Landgartha*, *Love's Loadstone*, *LINGUA*, and *Love's Dominion*, immediately after *The Love-sick King*, to which Brewer's name is annexed in the catalogues, he has ascribed all these pieces to that writer. Thus these biographers have ascribed *Liberality and Prodigality*, *Lady Alimony*, *Luminalia*, and *The Laws of Nature*, to Thomas Lodge and Robert Green, merely because all these pieces happened to be arranged in the catalogues after *The Looking-glass for London*, a play written by those two authors. Almost all their errors will be found to have arisen from this misapprehension.

BREWER, GEORGE, is a native of England, and was born in the year 1766. He is the son of Mr. John Brewer; well known as a connoisseur in the arts, much honoured and respected as a private man, and who had the friendship of some of the most distinguished characters of his day; among whom were Jonas Hanway, George Keate, Mr. Greville, Paul Sandby, &c. &c. Mr. George Brewer is descended, on his mother's side, from the family of the Warburtons, of Cheshire. Very early in life Mr. B. was sent out as a midshipman, under the patronage of the late Admiral Gambier, and served with Lord Hugh Seymour,

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Rowland Cotton, &c. In the year 1791, Mr. B. was honoured with a lieutenancy in the Swedish navy; and, with the interest which he had, would most likely have attained by this time high rank in the service of his country; but, on the prospect of a long peace, we believe, Mr. B. was prevailed on, by an old school-fellow, to engage in the profession of the law. An early love of literature displayed itself in Mr. B.'s character; and we believe his first work, a novel entitled *Tom Weston*, was written while he was in the navy; as well as a comedy, afterwards played at the Haymarket theatre, entitled, *How to be Happy*. But the chief capabilities of this writer have been shown in his *Essays after the Manner of Goldsmith*, which appeared occasionally, for more than twelve years, in *The European Magazine*; and in his work entitled *Hours of Leisure*, the merit of which could not fail of establishing his pretensions as an essayist. His other works are, *Bill Woodcock*, 2 vols.; *Essay on the Rights of the Poor*, a pamphlet; *Prospectus of a new Law between Debtor and Creditor*, a pamphlet; *Siamese Tales*; *Tales of the Twelve Soubahs of Indostan*, published in *The European Magazine*; *The Juvenile Lavater*; *The Town*, a periodical paper, now publishing.

As a dramatist we know only of the following:

1. *How to be Happy*. C. 1794. N. P.
2. *Bannian Day*. Musical Ent. 8vo. 1796.
3. *The Man in the Moon*. D. Sketch. 1799. N. P.

BRIDEL, EDMUND - PHILIP, LL. D. master of an academy in Bird's Buildings, Islington, is author of

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The Fifth of November. Dr. in three acts. 12mo. 1807.

BRIDGES, THOMAS. This gentleman is a native of Yorkshire, and was at one period of his life a wine-merchant at Hull. He is the author of a very humorous *Travestie of Homer, The Adventures of a Bank-note*, some poems, and the two following dramatic pieces:

1. *Dido.* C. O. 8vo. 1771.
2. *The Dutchman.* M. E. 8vo. 1775.

BRISTOL, EARL OF. See DIGBY.

BRISTOWE, FRANCIS. The translator from the French of

King Freewill. T. 1635. N. P.

BROME, ALEXANDER. This author flourished in the reign of King Charles I. and was an attorney in the Lord Mayor's court. He was born in 1620, and died June 30, 1666; so that he lived through the whole of the civil wars and the protectorship, during all which time he maintained his loyalty untainted. He was a warm Cavalier; and though in his profession of the law he could do no service to the cause he loved, yet, as he was a devotee of the Muses, as well as an attendant on the courts, he frequently turned his pen from the filling up of writs, to the inditing of odes, sonnets, and dithyrambs, in the most of which he treated the Roundheads with great keenness and severity. In short, he was author of much the greater part of those songs and epigrams which were published in favour of the royalists, and against the *Rump*, as well in Oliver Cromwell's time as during the rebellion. These, together with his epistles and epigrams translated from different authors, were all printed in one vol. 8vo. after the Restoration. He also published a version of Horace,

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by himself and other hands, which is very far from a bad one. He left behind him only one dramatic piece, which is entitled

The Cunning Lovers. C. 4to. 1654.

The world, however, is indebted to him for two volumes of Richard Brome's plays in octavo; many of which, but for his care in preserving and publishing them, would in all probability have been entirely lost.

BROME, RICHARD. This author lived in the reign of King Charles I. and was contemporary with Dekker, Ford, Shirley, &c. His extraction was mean, he having originally been no better than a menial servant to the celebrated Ben Jonson. He wrote himself, however, into high repute; as is testified not only by various commendatory verses written by his contemporaries, and prefixed to many of his plays, but also by some lines which his quondam master addressed to him on account of his comedy called *The Northern Lass*, in which, although Ben Jonson has given way to that kind of vanity which is perpetually starting forth in all his writings, and represents himself as the first who had instructed the age in the comic laws, and all the perfect arts of the drama, yet he pays great commendation to Richard Brome, by acknowledging that he has made very good use of the improvements he had acquired during a long apprenticeship under so skilful a master.

Brome, in imitation of his master, laid it down as his first great point, to apply closely to the study of men and manners. His genius was entirely turned to comedy, and therefore his proper province was observation more than read-

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ing. His plots are all his own, and are far from being ill conducted; and his characters, which for the most part are strongly marked, were the offspring of his own judgment and experience, and his close attention to the foibles of the human heart. In a word, his plays in general are good ones, met with great applause when first acted, and, as Langbaine informs us, were thought by the players worthy to be revived, to their own profit and the author's honour, in that critical age which he himself lived in. Nay, we have had a proof, even in our own time, of the merit of one of his comedies, which, with a very little alteration, was revived, and with great success, viz. *The Jovial Crew*, which brought crowded audiences to the Theatre Royal in Covent Garden, at frequent repetitions of its performance.

The comedies which this author has left behind him are fifteen in number; ten of which are collected together, as before mentioned, under Alexander Brome, in two volumes 8vo. each volume bearing the title of *Five New Plays by Richard Brome*. The whole list of his pieces is as follows:

1. *The Northern Lass*. C. 4to. 1632.
2. *The Sparagus Garden*. C. 4to. 1640.
3. *The Antipodes*. C. 4to. 1640.
4. *The Jovial Crew*; or, *The Merry Beggars*. C. 4to. 1652. In Dodsley's *Collection*.
5. *A mad Couple well match'd*. C. 8vo. 1653.
6. *Novella*. C. 8vo. 1653.
7. *The Court Beggar*. C. 8vo. 1653.
8. *The City Wit*; or, *The Woman wears the Breeches*. C. 8vo. 1653.

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9. *The Damselle*; or, *The new Ordinary*. C. 8vo. 1653.

10. *The Queen's Exchange*. C. 4to. 1657. Afterwards printed, 4to. 1661, with the title of *The Royal Exchange*.

11. *The English Moor*; or, *The Mock Marriage*. C. 8vo. 1659.

12. *The Love-sick Court*; or, *The Ambitious Politique*. C. 8vo. 1658.

13. *The Wedding of the Covent Garden*; or, *The Middlesex Justice of Peace*. C. 8vo. 1658.

14. *New Academy*; or, *The New Exchange*. C. 8vo. 1658.

15. *The Queen and Concubine*. C. 8vo. 1659.

He also joined with Thomas Heywood in

The Lancashire Witches; and wrote (as it is generally believed) the following pieces, now probably lost:

1. *Wit in a Madness*.
2. *Christianetta*.
3. *The Jewish Gentleman*.
4. *The Love-sick Maid*; or, *The Honour of young Ladies*. 1629.
5. *The Life and Death of Sir Martyn Skink, with the Wartes of the Low Countries*.
6. *The Apprentice's Prize*.

The two last also in conjunction with Thomas Heywood.

Richard Brome died in the year 1652. (See Dodsley's *Collection of Old Plays*, vol. x, p. 322.)

BROMFIELD, WILLIAM. A late eminent surgeon, of London; to whom has been ascribed an alteration of *The City Match*, published under the title of

The Schemers. C. 8vo. 1755.

BROOK, LORD. See GREVILLE.

BROOKE, HENRY. This gentleman was a native of Ireland, born in King's County, and was entered of Trinity College, Dublin, in 1720. He was barrack-master of

Mullingar, in the county of Westmeath, and gained great reputation as a writer by *The Farmer's Letters*, published in Ireland in the time of the rebellion, and written after the manner of Dean Swift's *Drapier's Letters*. His greatest application, however, seems to have been to the drama; for, in the year 1738, he had his tragedy of *Gustavus Vasa* rehearsed at the Theatre Royal in Drury Lane: the actors were all ready in their parts, and no bar seemed in the way to its public appearance; when an order came from the Lord Chamberlain to prohibit it.

This arbitrary proceeding of the Lord Chamberlain drew on him a great deal of odium; and afforded our author the satisfaction of knowing, that his country at large espoused his cause. Paul Whitehead, in some elegant lines addressed to Mr. Brooke at the time, was very severe in his reproof of the Chamberlain's conduct:

"Pleas'd in thy lays we see GUSTAVUS live:
 "But, O Gustavus! if thou canst, forgive
 "Britons more savage than the tyrant Dane,
 "Beneath whose yoke you drew the galling chain.
 "Degen'rate Britons, by thy worth dismay'd,
 "Profane thy glories, and proscribe thy shade."

Mr. Brooke met with the same ill success in Dublin with regard to an opera called *Jack the Giant Killer*, brought on soon after the close of the rebellion, which, after the first night's representation, was forbidden by the government to be continued. As to his first play, however, the prohibition did him no kind of injury; as he was immediately encouraged to publish it by a subscription, which has been

said to have amounted to eight hundred pounds.

The disappointment of Mr. Brooke, with respect to *Gustavus Vasa*, did not deter him from again turning his talents to the stage; for, in 1741, his tragedy of *The Earl of Westmoreland; or, The Betrayer of his Country*; was brought forward in Dublin, and met with great success. This drew from an anonymous writer some elegant lines addressed to him, from which the following are extracted:

"Lo! Brooke, in fancy nobly wild,
 "Returns, Invention's eldest child.
 "With science fraught, and ev'ry art,
 "He rules, at will, the varied heart;
 "Instructs the patriot's breast to glow,
 "Or bids the eye of beauty flow.
 "In looser dress GUSTAVUS charm'd,
 "And, rich in negligency, warm'd;
 "This like a shining bride appears,
 "In all the pomp that beauty wears."

In 1752 the tragedy of *The Earl of Essex* was represented at the Theatre in Smock Alley, Dublin. This last play, however, being, we believe, the property of Mr. Sheridan, late manager of Smock Alley Theatre, when that gentleman acted at Drury Lane in the winter of 1761, his emoluments being to arise from a certain proportion of the profits of the house on those nights in which he performed, he was allowed a right of reviving or getting up such plays as he imagined would turn the most to his and the managers' joint advantage. Among those which he fixed on as his choice was Mr. Brooke's *Earl of Essex*, which, being licensed by the Lord Chamberlain, was now brought on at Drury Lane, and met with good success.

Through the whole of Mr. Brooke's writings there breathes a

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strong spirit of liberty and patriotic zeal; which, though the natural and inborn principles of every object of these realms, may have subjected them to misrepresentation; and, what is far from an uncommon case, rendered general sentiment suspected as particular affection; yet those who had the pleasure of knowing Mr. Brooke personally must be so well assured of the integrity of his heart, and his firm attachment to the present happy succession, as entirely to clear him from the slightest supposition of any intent to excite commotion, or awaken discontent, by any of his writings.

His dramatic pieces in themselves, independent of these kinds of considerations, though not to be ranked in the first class, have undoubtedly a considerable share of merit. His plots are ingeniously laid and well conducted, his characters not ill drawn, and his language is bold and nervous; though it must be acknowledged, in the last particular, the author at times seems to pay too little regard to the correctness of measure, and to that polish which the language of tragedy ought to receive from harmony of numbers. Upon the whole, however, we cannot hesitate to place him very high among the writers of the English language; and can hardly refuse him that praise, which a great poet so liberally bestowed on him:

"Shakspeare's no more—lost was the poet's name,
"Till thou, my friend, my genius, sprung to fame.
"Lur'd by his laurel's never-fading bloom,
"You boldly snatch'd the trophy from his tomb;
"Taught the declining Muse again to soar,
"And to Britannia gave one poet more."

P. WHITEHEAD.

Mr. Brooke died in Dublin, on the 10th day of October 1783. Before his death, we have heard that he became a Methodist.

His dramatic pieces are as follow:

1. *Gustavus Vasa*. Trag. 8vo. 1739.
2. *The Earl of Westmoreland*. T. 1741.
3. *Jack the Giant Killer*. Op. Play, 1748. 8vo. 1778; 8vo. 1792.
4. *The Earl of Essex*. T. 8vo. 1761.
5. *Antony and Cleopatra*. T.
6. *The Impostor*. T.
7. *Cymbeline*. T.
8. *Montezuma*. T.
9. *The Vestal Virgin*. T.
10. *The Contending Brothers*. C.
11. *The Charitable Association*. C.
12. *The Female Officer*. C.
13. *The Marriage Contract*. C.
14. *Ruth*. Orat.

All printed in his Works, 4 vols. 8vo. 1778.

His other writings are,

Universal Beauty, a poem.

Translations from Tasso.

Fables published by Mr. E. Moore.

Chaucer's Tales modernized.

The Farmer's Letters.

The Fool of Quality, a novel.

Together with sundry other miscellaneous compositions.

BROOKE, MISS. This lady, the daughter of the foregoing writer, besides translating and publishing, in 1789, in a quarto volume, *Reliques of Irish Poetry*, wrote a play, of which we have heard a very good character; but the MS. of which is supposed to be lost, called

Belisarius. Trag.

BROOKE, FRANCES. This lady, whose maiden name was Moore, was the daughter of a clergyman, and the wife of the Rev. John Brooke, rector of Colney, in Nor-

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folk, of St. Augustine, in the city of Norwich, and chaplain to the garrison of Quebec. Her husband died Jan. 21, 1789; and she herself on the 26th of the same month, at Sleaford, at the house of her son, who had preferment in that part of the country.

Mrs. Brooke was a lady of first-rate abilities, and as remarkable for gentleness and suavity of manners, as for her literary talents. She wrote and published some admirable novels (among which were, *Lady Julia Mandeville*, *Emily Montague*, *Marquis of St. Forlaix*, and *The Excursion*); a periodical paper, called *The Old Maid*; a translation of Milot's *Elements of the History of England*; and the following dramas:

1. *Virginia*. T. 8vo. 1756.
2. *Siege of Sinope*. T. 8vo. 1781.
3. *Rosina*. C. O. 8vo. 1783.
4. *Marian*. M. E. 8vo. 1788.

BROOKES, —, a gentleman of Trinity College, Cambridge, was author of the following Latin plays:

1. *Scyros*. Past. 1612. N. P.
2. *Melan he*. Past. 4to. 1615.

BROOKES R. This gentleman was rector of Ashney in Northamptonshire, and published a translation of Du Halde's *History of China*, in which is contained one play, called,

Tchao Chi Cou Ell; or, *The Little Orphan of the Family of Tchao*. T. 1787.

BROUGHTON, THOMAS, was born on the 5th of July 1704, in the parish of St. Andrew, Holborn, where his father was minister. He received his education at Eton school, and from thence was removed to Gonville and Caius College. He took the degree of bachelor of arts on the

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28th of May 1727, and, entering into orders, left the university for a curacy, that of Offley, in Hertfordshire. In 1739, he was instituted to the rectory of Stibington, in Huntingdonshire, on the presentation of John Duke of Bedford, who also appointed him one of his chaplains. Soon after he was chosen reader to the Temple, by which means he became known to Bishop Sherlock; who, in 1744, presented him to the valuable vicarage of Bedminster, near Bristol, with the chapels of St. Mary Redcliff, St. Thomas, and Abbots Leigh, annexed. Some short time after, he was collated by the same patron to the prebend of Bedminster and Redcliff, in the cathedral of Salisbury. Upon receiving this preferment, he removed from London to Bristol, where he married the daughter of Thomas Harris, clerk. He resided on his living, till his death, which happened on the 21st of December 1774, in the seventy-first year of his age, and was buried in the church of St. Mary Redcliff.

He was one of the original writers in the *Biographica Britannica*, and, besides many other works, was the author of

Hercules. M. D. 8vo. 1745.

BROWN, ANTHONY. This gentleman was a member of the Temple, and wrote a play, entitled,

The Fatal Reivrement. T. 8vo. 1739.

This play was condemned, and indeed very deservedly; there being neither plot, incident, nor language in it, that had by any means a right to recommend it to the public regard. Yet its want of success was the occasion of some insults being shown to an actor of great consequence, whose spirited

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behaviour on the circumstance may be seen more at large in our account of this play in Vol. II.

BROWN, THOMAS. This facetious writer, who is the delight of such as admire low humour, was the son of a farmer of Shiffnal, in Shropshire. He was educated at Newport school in that county, and attained a knowledge of the Latin, Greek, French, Italian, and Spanish languages. From Newport school he removed to Christ Church College, Oxford. There he was celebrated for his abilities, and for his irregularities; and on account of the latter was soon obliged to quit the university. After exhausting the whole of the small pittance he had brought to town with him, he, for his support, became a schoolmaster at Kingston upon Thames; but being impatient of a recluse life, he soon quitted that situation and came again to London, where he plunged into all the license and dissipation of the metropolis. He now became an author by profession, and experienced all the vicissitudes of fortune, which a mixture of industry and carelessness could produce. An anonymous writer, who has given the world some account of him, observes, "that it was not his immorality that hindered him from climbing to the top of poetry and pre-ferment; but that he had a particular way of sinning to himself. To speak in plain English, Tom Brown had less the spirit of a gentleman than the rest of the wits, and more of a scholar. Tom thought himself as happy with a retailer of damnation in an obscure hole, as another to have gone to the devil with all the splendour of a fine equipage. 'T was not the

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"brightness of Cælia's eyes, nor
"her gaudy trappings, that at-
"tracted his heart. Cupid might
"keep his darts to himself; Tom
"always carried his fire about
"him. If she had but a mouth,
"two eyes, and a nose, he never
"inquired after the regularity of
"her dress or features. He al-
"ways brought a good stomach
"with him, and used but little
"ceremony in the prefæce. As
"of his mistresses, so he was very
"negligent in the choice of his
"companions, who were some-
"times mean and despicable—a
"circumstance which never fails
"to ruin a man's reputation. He
"was of a lazy temper; and the
"booksellers, who gave him cre-
"dit enough as to his capacity,
"had no confidence to put in his
"diligence." The same writer
adds, that though our author was
a good-natured man, yet he had
one pernicious quality which eter-
nally procured him enemies; and
that was, rather to lose his friend
than his joke. He died in the
year 1704, and was buried in the
cloysters of Westminster Abbey,
near the remains of Mrs. Behn.

He was the author of,

1. *Physic lies a-bleeding*; or,
The Apothecary turned Doctor. C.
4to. 1697.

2. *The Stage-Beaux toss'd in a
Blanket*; or, *Hypocrisy A-la-Mode*.
C. 4to. 1704.

3. *The Dispensary*. F. Printed
in his works.

BROWN, MR. To a person of
this name, Mears, in his Cata-
logue, ascribes a translation from
Noble, of a French play, en-
titled,

The Two Harlequins. F. 8vo.
1719.

BROWN, DR. JOHN. This ele-
gant, ingenious, and unhappy an-

thor was born at Rothbury, in the county of Northumberland, on the 5th of November 1715. The family from which he was descended were the Browns of Colstown, near Haddington, in Scotland. His father, John Brown, was a native of Duns, in Scotland, and, at the time of his son's birth, curate to Dr. Thomlinson, rector of Rothbury. He afterwards was collated to the vicarage of Wigton, in Cumberland. To this place he carried his son, and there our author received the first part of his education. From thence he was removed to the university of Cambridge, where he was matriculated on the 18th of December 1732, and entered of St. John's College, under the tuition of Dr. Tunstall. After taking the degree of bachelor of arts with great reputation, he returned to Wigton, and was ordained by Dr. Fleming, Bishop of Carlisle. His first preferment was to a minor canonry and lecturership of the cathedral church of Carlisle. He remained in obscurity, at that city, several years, until the rebellion 1745, when he acted as a volunteer at the siege of the castle, and behaved with great intrepidity. In 1739, he took the degree of M. A. and some time after was presented to the living of Morland, in the county of Westmorland. He resigned his preferment in the cathedral of Carlisle in disgust. On Mr. Pope's death he wrote the *Essay on Satire*, addressed to Dr. Warburton, who immediately introduced him to his friend Mr. Allen and others, and, by his interest with Lord Hardwicke, procured him the living of Great Horkesley, in Essex. In 1757, he published his celebrated *Estimate of the Manners and Principles of*

the Times; a work which was run down by popular clamour, but not answered. Obtaining the vicarage of St. Nicholas, Newcastle, he resigned his living in Essex to Lord Hardwicke, with whom, as well as with Dr. Warburton, there had some time before been a coolness. He received no other preferment, which, to a person of Dr. Brown's spirit, must have been a great mortification. In the latter part of his life, he had an invitation from the Empress of Russia, to superintend a grand design which she had formed, of extending the advantages of civilization over that great empire. He accepted the offer, and actually prepared for his journey; but finding his health in too precarious a state to admit him to fulfil his intention, he was obliged to relinquish it. This and other disappointments were followed by a dejection of spirits, to which he had often been subject. In an interval of deprivation of reason, he was prompted to do violence to himself, and on the 23d of September 1766 cut his throat, in the fifty-first year of his age. The stage stands indebted to him for two dramatic pieces, the success of which has been different, yet has not done any great honour to public taste; for his *Athelstan*, which is much the more original and better executed piece of the two, has never been performed since the season of its first appearance; while *Barbarossa*, whose design is much too nearly approaching to that of *Merope*, *Douglas*, and some other of our modern tragedies, still continues on the list of acting plays.

His tragedies, as we before observed, are only two, viz.

1. *Barbarossa*. 8vo. 1755.
2. *Athelstan*, 8vo. 1756.

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and one oratorio, or sacred ode,

3. *The Cure of Saul*. 4to. 1763.

BROWN, JAMES. Of this gentleman we know only that he was author of

The Frolic. D. P. 8vo. 1783.

BROWNE, MOSES, was originally a pen-cutter; but afterwards entered into holy orders, under the patronage of Hervey, author of the *Meditations*, and became vicar of Olney, in Bucks, and chaplain to Morden College. He was the author of a poem called *Sunday Thoughts, Piscatory Eclogues*, and several other pieces, some of which are possessed of considerable merit. In his youth (for he was born in the year 1703), he wrote two dramas, which were both represented together, and have pretty nearly an equal degree of merit. They are entitled,

1. *Polidus*. T. Svo. 1723.

2. *All bedevilled*. P. Svo. 1723.

The second was acted by way of an entertainment added to the first. Neither of them, however, were performed at a theatre royal, or even by regular actors; but only by some gentlemen of the author's acquaintance, for their own diversion and the gratification of his vanity, at a place which, in the title-page, is called the private theatre in St. Alban's Street, but was really nothing more than some school, or assembly-room, fitted up for the immediate occasion of this play, and other representations of that kind. Mr. Browne died Sept. 13, 1787.

BROWNE, WILLIAM, was born at Tavistock, in Devonshire, in the year 1590; his father, according to Prince, in his *Worthies of Devon*, being probably of the knightly family of Browne, of Browne Ilash, in the parish of Langtree, near Great Torrington.

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After he had passed through the grammar-school, he was sent to Exeter College, Oxford, where he became a great proficient in classical learning, and in the belles lettres was scarcely equalled: from thence he was removed, before he had taken any academical degree, to the Inner Temple, London, where he more particularly devoted himself to the Muses. In the beginning of the year 1624, he returned again to Exeter College, and became tutor to Robert Dormer, afterwards Earl of Carnarvon, who lost his life at Newbury fight on the 29th of September 1643. On the 25th of March 1624, he received permission to be created M. A. although the degree was not conferred upon him till the November following. He is styled, in the public Register of the university, a man well skilled in all kinds of polite literature and useful arts; *Vir omni humana literatura et bonarum artium cognitione instructus*. After he had left the college with his pupil, he was received into the family of William Earl of Pembroke, who had a great respect for him; and here, according to Wood, he made his fortune so well, that he purchased an estate: he also adds, that he had a great mind in a little body; but with regard to the time of his death he is very doubtful; for all that he says of the matter is, that, "in his searches he finds that one William Browne, of Ottery St. Mary, in Devonshire, died in the year 1645; but that he cannot tell whether he was the same with the poet."

His works were collected and published, by Thomas Davies, bookseller, in 3 vols. 1772, and among them was then first printed,

The Inner Temple Masque,

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He seems, says Mr. Headley, to have been a great admirer, and no inattentive observer, of the charms of Nature; as his works abound in minute rural imagery, though indiscriminately selected. The praise he has received from Selden, Davies, Jonson, and Drayton, and the notice he obtained from Milton, are real honours that almost counterbalance oblivion; at least, they prove that he did not deserve it. The following testimony Drayton has left of him:

Then the two Beaumonts and my *Browne*
arose,
My dear companions, whom I freely
chose
My bosom friends; and, in their several
ways,
Rightly born poets——

Of Poets and Poetry.

We shall conclude this article with a poetical picture, which *Browne* has left us of himself:

Among the rest a shepherd (though but
young,
Yet hartned to his pipe), with all the skill
His few years could, began to fit his quill.
By Tavy's speedy streame he fed his
flocke,
Where when he sat to sport him on a
rocke,
The water-nymphs would often come
unto him,
And for a dance with many gay gifts woo
him,
Now posies of this flowre, and then of
that,
Now with fine shels, then with a rushy
hat,
With corall or red stones, brought from
the deepe
To make him bracelets, or to marke his
sheepe.
Willie he hight, who by the ocean's
queene
More cheer'd to sing than such young
lads had beene,
Tooke his best-framed pipe, and thus
gan move
His voyce of Walla, Tavy's fairest love.

Britannia's Pastorals, Book ii. Song 3.

BRUNTON, ANNA. This lady is wife of Mr. Brunton, of Covent

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Garden Theatre. She was the daughter of Mrs. Brown, an actress at Covent Garden (in Mrs. Jordan's line of comic characters) in 1785. Mrs. Brunton's maiden name was Ross; under which name, at the early age of 15, she published

The Cottagers. Com. Op. 8vo. 1788.

BUCKE, PAUL, is, in Oldys's MSS. said to be the author of

The Three Ladies of London. C. 4to. 1584.

But we believe this to be an unfounded conjecture, from *Paul Bucke* standing at the end of the list of characters in the piece, whose title-page declares it to have been "Written by R. W."

BUCKHURST, LORD. See SACKVILLE.

BUCKINGHAM, DUKE OF. See SHEFFIELD, and VILLIERS.

BULLOCK, CHRISTOPHER. This author was a player by profession, and the son of Mr. William Bullock, whom we find to have stood in very good estimation in his theatrical capacity, nor was this son of his by any means deficient in point of merit as an actor. At what place, or in what year, our author was born, we have not been able to trace. He became joint manager with Mr. Keene, and another actor, of the Theatre in Lincoln's Inn Fields. In the year 1717 he married a natural daughter of that great performer Mr. Wilks, by Mrs. Rogers, the actress, but although, from the advantage of an agreeable figure, she pleased tolerably well in several dramatic characters, yet she was far from inheriting the capital merit of either her father or mother. Mr. Bullock died in 1724, not much advanced in life; for Mr. Chet-

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wood, who must have personally known him, says he was then only in the road to excellence. He had a great deal of natural sprightliness, which was of advantage to him on the stage; he performing for the most part the same cast of characters at the one house that Mr. Colley Cibber supported at the other; which were, the fops, pert gentlemen, &c. in which liveliness and ease are most essentially necessary.

The dramatic pieces Mr. Bullock left behind him were seven in number, and are as follow:

1. *A Woman's Revenge.* C. 12mo. 1715.

2. *Slip.* F. 12mo. 1715.

3. *Adventures of Half an Hour.* F. 12mo. 1716.

4. *Cobler of Preston.* F. 12mo. 1716.

5. *Perjuror.* F. 8vo. 1717.

6. *Woman's a Riddle.* C. 4to. 1718.

7. *The Traytor.* T. 8vo. 1718.

As to the comedy of *Woman's a Riddle*, he has been accused of some unfair dealing about it, with regard to Mr. Savage; but that is a point we shall endeavour more fully to explain, when we come to the life of that gentleman.

BULTEEL, JOHN. This author was, we believe, secretary to the Earl of Clarendon, and was created M. A. at Oxford, 9th of September 1661. He was the son of a Frenchman, of both the same names, who lived some time at Dover. He died a bachelor, in the parish of St. Martin in the Fields, Westminster, in 1669, having written one play, called, *Amorous Orontus*; or, *Love in Fashion.* C. 4to. 1665.

BURGES, SIR JAMES BLAND, Bart. and LL. D. is the only son of George Burges, Esq. by his

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wife, the Hon. Anne Wichmoure Somerville, daughter of Lord Somerville. He was born at Gibraltar, on the 8th of June 1752, and was about seven years under the tuition of the Rev. Dr. Somerville, author of *The History of the Reign of Queen Anne*, &c. during which he attended, for the space of two years, the university of Edinburgh. He was then placed at Westminster school, where he continued till Christmas 1769; when he was removed to University College, Oxford, and placed under the tuition of the Right Hon. Sir William (then Dr.) Scott, brother of Lord Eldon, and now Judge of the High Court of Admiralty. At college he remained till 1773; when he made the tour of France, Italy, Switzerland, and part of Germany. On his return, he attended the courts in Westminster Hall; and in Easter Term, 1777, was called to the bar by the Society of Lincoln's Inn. On the 19th of June, in the same year, he was married to the Hon. Elizabeth Noel, second daughter of Lord Viscount Wentworth, who died in 1779, without issue. In December 1780, he married a second wife, Ann, daughter of Col. Montolieu; by whom he has had a numerous family. In 1787, he was elected to Parliament for Helston, in Cornwall, and was rechosen for the same place in 1790. In August 1789, he was appointed one of the Under Secretaries of State for the Foreign Department; and in 1794, a Joint-Commissioner with Evan Nepean and Stephen Cotterell, Esqrs. of the Privy Seal.

On resigning, in October 1795, his office of Under Secretary of State, the King created him a Baronet; and he had also the ho-

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nour of being appointed Knight Marshal of his Majesty's Household for life.

Sir James has written several ingenious legal and political productions. In the poetical line he has chiefly distinguished himself by *The Birth and Triumph of Love*, a poem; *Richard the First*, an heroic poem, in eighteen books; and *The Exodiad*, a poem (written in conjunction with Mr Cumberland). As a dramatist, Sir James is author of an alteration of Massinger's *City Madam*, under the title of

Riches. Play. 8vo. 1810.

To this worthy Baronet we have also heard ascribed

Tricks upon Travellers. C. O. 1810. N. P.

BURGESS, MRS. This authoress, a shopkeeper in St. George's Street, Canterbury, wrote one play, several times acted in that city, called

The Oaks; or, *The Beauties of Canterbury*. C. 8vo. 1780.

BURGOYNE, JOHN. This author was long a lieutenant-general in his Majesty's army; but, disgusted with his reception from government, after his return from America, he resigned all his military employments. The fatal business at Saratoga will transmit his name to posterity; but whether with honour or disgrace must be left to the impartial determination of time. He married a daughter of the Earl of Derby, and died August 4, 1792. His dramatic pieces are as follow:

1. *The Maid of the Oaks*. D.E. 8vo. 1774.

2. *The Lord of the Manor*. C. O. 8vo. 1781.

3. *The Heiress*. C. 8vo. 1786.

4. *Richard Cœur de Lion*. Hist. Rom. 8vo. 1786.

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BURKE, Miss —, a lady of Ireland, the reputed author of

The Ward of the Castle. C. O. 1793. Not printed, we believe.

BURKE, W. Of this writer we know nothing, but that he is author of

The Armed Briton. Play. 8vo. 1806.

BURKHEAD, HENRY. This gentleman was a merchant of Bristol, and lived in the reign of King Charles I. He seems to have been a man of strong party principles, and wrote a play which was never acted, nor probably even intended so to be, entitled,

Cola's Fury. T. 4to. 1645. the subject of it being the Irish rebellion, which broke out in October 1641. In it he has characterized all the principal persons concerned in the affairs of that time, under feigned names. And even the second title to the piece, viz. *Lirenda's Misery*, is expressive of the subject aimed at, *Lirenda* being no more than an anagram (which was a kind of quibble then much in vogue) formed from the letters which compose the name of Ireland.

BURNABY, CHARLES. This gentleman had a liberal education, having been bred up at the university, and afterwards entered a member of the Middle Temple. He wrote four plays, the names of which are as follow:

1. *The Reform'd Wife*. C. 4to. 1700.

2. *The Lady's Visiting Day*. C. 4to. 1701.

3. *The Modish Husband*. C. 4to. 1702.

4. *Love betray'd*. C. 4to. 1703.

BURNELL, HENRY. All we can gather in regard to this gentleman is, that he was a native of

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Ireland, and wrote a play which was acted with applause at the theatre in Dublin, called

Landgartha. T. C. 4to. 1641.

It appears, that he had before this made an attempt in the dramatic way, which had miscarried; but what the name of that former play was, we cannot trace; nor is it at all improbable that it never made its appearance in print.

BURNEY, CHARLES, Mus. D. and F. R. S. was born at Shrewsbury, April 7, 1726, O. S. He had part of his education at the free-school founded by Queen Elizabeth in that town, and part at the public school at Chester; in which city he first began his musical studies, under Mr. Baker, a scholar of Dr. Blow, then organist of that cathedral. About the year 1741, he returned to Shrewsbury, and pursued the study of music under his half-brother, Mr. James Burney, a very eminent music-master, and organist of that town, which situation he filled fifty-four years, and died in 1789, aged 80.

In 1744, he met with Dr. Arne, who persuaded his friends to send him to London; and he was then placed under that master for three years. In the winter of 1749-50, he composed, for Drury Lane, three musical dramas, viz. *Alfred*, by Mallet; *Robin Hood*, by Mendez; and *Queen Mab*. June 24, 1769, he was honoured with the degree of Doctor in Music, by the university of Oxford. He has published *The present State of Music, in France, Italy, the Netherlands, Holland, and Germany*. His principal literary productions, however, are, *A General History of Music*, in 4 vols. 4to.; *An Account of the Musical Performances in Commemoration of Handel*; and *Memoirs of Metastasio*. He has

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likewise given the public a translation of one dramatic piece, from the French of Rousseau, called

The Cunning Man. M. E. 8vo. 1766.

It gives us pleasure to say, that this venerable character is now enjoying excellent health and spirits, at the age of 85, as organist of the Royal Hospital of Chelsea. We may add, to his honour, that he is father of Dr. Charles Burney, of Greenwich (perhaps the ablest Greek scholar in Europe), and of Madame D'Arblay. See D'ARBLAY.

BURRELL, LADY SOPHIA, was daughter of Sir Charles Raymond, Bart. of Valentines, Essex. She married, in 1773, with a fortune of 100,000*l*. Sir William Burrell, who died 1796, and by whom she had two sons and two daughters. After his death, she married, May 23, 1797, the Rev. William Clay, second son of the then late Richard Augustus Clay, Esq. of Southwell, Nottinghamshire. Her Ladyship died at West Cowes, in the Isle of Wight, June 20, 1802; having published, in 1793, two 8vo. vols. of poems, including,

1. *Comala*. D. P.

in 1794, *The Thymbriad*, and *Telemachus*, poems; and subsequent to these,

2. *Maximian*. Trag. 8vo. 1800.

3. *Theodora*. Trag. 8vo. 1800.

BURROUGHS, MR. Of this author we can give no account, but that his name appears in the book of the Stationers' Company, 4th. of Sept. 1646, as the author of one play, which was never printed, called

The Fatal Friendship.

BURTON, PHILIPPINA, was an actress, one if not two seasons, at the Theatre in the Haymarket; and produced one play, acted the

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27th of April 1770, for her own benefit, with very little success, though as much as it deserved, called

Fashion displayed. C. N. P.

BUSHE, AMYAS, A.M. F.R.S.

Of this gentleman we know nothing more than that he is the author of one dramatic piece, not intended for the stage, entitled, *Socrates.* Dram. Poem. 4to. 1758.

BUTLER, SAMUEL, was born at Strensham, in Worcestershire, 1612. He lived some time, though it is not known in what capacity, with Sir Samuel Luke, a gentleman of an ancient family in Bedfordshire, and a famous commander under Oliver Cromwell. While he resided in this gentleman's family, it is generally supposed that he planned, if he did not write, the celebrated *Hudibras*; under which character it is thought he intended to ridicule that knight. When this poem became known, it was necessarily admired: the King quoted, the courtiers studied, and the whole party of the royalists applauded it. Every eye watched for the golden shower which was to fall upon the author. But praise was his whole reward. It is reported, indeed, that the King once gave him three hundred guineas; but of this temporary bounty we find no proof. He died Sept. 25, 1680, and was buried at the private expense of a Mr. Longueville, of the Temple, in the churchyard of Covent Garden. About sixty years afterwards, Mr. Barber, a printer, lord mayor of London, and a friend to Butler's principles, bestowed on him a monument in Westminster Abbey. In the mist of obscurity passed the life of Butler, a man whose name can only perish with his language.

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The mode and place of his education are unknown; the events of his life are variously related; and all that can be told with certainty is, that he was poor!—Among other papers in his common-place book was found

Nero. Trag. Unfinished.

BUTT, GEORGE, D. D. was born at Lichfield, December 26, 1741, and received the rudiments of his education in the grammar-school at Stafford; from thence he was sent to Westminster school, where he distinguished himself by his poetical compositions, and his public speaking, and at length became captain of the school. From Westminster he was, in 1760, chosen student of Christ Church, Oxford. In 1765 he was ordained deacon, and appointed curate of Leigh, in Staffordshire. In 1771, he was presented, by Sir Edward Winnington, of Stanford Court, Worcestershire (to whose son he had been long tutor), to the rectory of Stanford, and the vicarage of Clifton, in Worcestershire. Here, besides composing many excellent poems and sermons, he exercised his genius in dramatic composition. In 1777, he proposed to bring on the stage a tragedy which he had written, called

Timoleon;

but, by the opinion of Mr. Garrick, it was not put into performance. In the year 1778, the Bishop of Bristol presented Dr. Butt with the living of Newchurch, in the Isle of Wight; which, in 1783, he exchanged for that of Notgrove, in Gloucestershire. In the same year he was appointed one of the chaplains in ordinary to His Majesty. In 1787, he was presented to the valuable vicarage of Kidderminster, where

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he was attacked by a stroke of the palsy, on the 30th of June 1795. He was brought home to his family at Stanford, and died there on the 30th of September, in the same year. His sermons display a rare originality of conception, an inexhaustible richness of ideas, and an animated flow of words. In his poetry he seems to have

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taken Milton and Dryden for his models.

BYERLEY, JOHN SCOTT. A native of Rippon, of this name (who has written two or three novels, compiled a volume of amatory poems, and translated Machiavel's *Prince*), published, under the name of John Scott Ripon, *Buenaparte*. Dram. 8vo. 1803.

C.

C R

C. J. These two letters are prefixed to a comedy, entitled, *The Two Merry Milkmaids*. 4to. 1620;

but "I cannot (says Mr. Baker), either from these letters, from the date, or from any other circumstance belonging to this piece, attribute it to any known author."—We would submit, as a mere probable conjecture, whether these initials might not mean John Cooke, author of *Green's Tu Quoque*?

C. J. The same letters are subscribed to the dedication of *The Modern Receipt*. C. 12mo. 1739.

C. R. These letters stand in the title-page to a translation of a Latin play, written by R. Ruggles, entitled,

Ignoramus. C. translated by R. C. who is there said to have been some time master of arts in Magdalen College, in Oxford; and which letters Coxeter, in a MS. note, explains to stand for Robert Codrington.

The writers, however, have made a strange jumble of errors in

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regard to this translator and the author of an historical play, called *Alphonsus, King of Arragon*.

Langbaine and Gildon having equally run into the error of ascribing both these plays to the same author; with this only difference, that the first has distinguished his name by the letters R. C. and the latter by those of R. G. But as the date of publication of these two pieces has a difference of upwards of sixty years, *Alphonsus* being published in 1599, and *Ignoramus* not till 1662, it is not very probable that they should both be the work of one person. We have therefore thought it most reasonable to follow the authority of Langbaine, as explained by Coxeter, for the translator of the latter; and that of Gildon, with which Jacob likewise acquiesces, for the author of the former.

CALPHILL, JAMES, a native of Shropshire. He was admitted at Oxford 1545, student of Christ Church 1548, A. M. 1552, second canon of Christ Church 1560, D. D. dean of Bocking, and archdeacon of Colchester, and nomi-

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nated to the see of Worcester, 1570, but died before consecration. He wrote

Progne, a tragedy, in Latin, 1566; but whether it was ever printed is not known. He was also the author of, 1. A Latin Poem on the Death of the Sons of the Duke of Suffolk, of the Sweating Sickness, 1551. 2. "*Querela Oxon. Acad. ad Cantabrigiam*," 1552," 4to. 3. "*Hist. de Exhumatione Catharinæ nuper Uxor is Pet. Martyris*, 1562," 4to. He died in 1570. Ant. Wood says, that "he was in his younger days a noted poet and comedian; and in his elder, an exact disputant, and had an excellent faculty in speaking and preaching."

CAMERELL, MR. In Mearns's Catalogue this name is put to a play, which we believe was never printed, entitled

The Rover reclaim'd; or, The Man of Mode a Coxcomb. C.

CAMPION, THOMAS, was a physician in the reign of King James the First, and was the author of,

1. *A Mask, presented at Whitehall on Twelfth Night, on the Marriage of Lord Hayes and the Daughter and Heir of Lord Denny.* 4to. 1607.

2. *Entertainment given by Lord Knowler, at Causome House, near Reading, to Queen Anne, in her Progress to the Bath.* 4to. 1613.

3. *A Mask, presented at Whitehall on St. Stephen's Night, on the Marriage of the Earl of Somerset and Lady Frances Howard.* 4to. 1614.

CAPELL, EDWARD. This gentleman appears to have been of the county of Suffolk, and received his education at the school of Bury St. Edmunds. In the dedication of his edition of Shakspeare to

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the Duke of Grafton he observes, that his father and the grandfather of his Grace were friends; and to the patronage of the deceased nobleman he owed the leisure which enabled him to bestow the attention of twenty years on that work. He was deputy-inspector of plays, a situation of some profit, and died Feb. 24, 1781. He (with the assistance of Mr. Garrick) altered one play from Shakspeare, which was performed at Drury Lane, viz.

Antony and Cleopatra. Hist. Play. 8vo. 1758.

Since his death, his *School of Shakspeare* has been published, in three vols. 4to. 1783.

CAREW, LADY ELIZABETH. This lady flourished in the reign of King James I. and must have been of distinction in her time; but from what family she was descended, or what part of the kingdom claimed the honour of her birth, we have not been able to discover. We find, however, some of her contemporaries dedicating their works to her; and she herself has written one dramatic piece, entitled

Mariam, the fair Queen of Jewry. Trag. 4to. 1613.

Oldys, however, in his MS. notes on Langbaine, supposes her name should be spelt Cary, and that she was the wife of Sir Henry Cary.

CAREW, THOMAS. This gentleman was descended from a very ancient and honourable family of the name, whose establishment had long been in the county of Devon. He flourished in the reign of King Charles I. and was brother to Matthew Carew, who, in the time of the rebellion, appeared to have been very strongly attached to the cause of that unfortunate prince. Our author re-

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ceived the rudiments of his education in Corpus Christi College, Cambridge; but it does not appear that he either took any degree there, or was even matriculated as a member. Afterwards, however, having greatly improved himself by travelling abroad, and by the conversation of ingenious men at home, he acquired a great reputation for his wit and poetical abilities; which being taken notice of at court, he was made a gentleman of the privy chamber, and sewer in ordinary to the King, with whom he stood very high in favour, insomuch that to the last he esteemed him as one of the most deserving wits about his court: nay, so favourable an opinion did he entertain of his abilities in that respect, that it was by His Majesty's peculiar command that he undertook the only dramatic piece he appears to have written, and which is entitled

Caelum Britannicum. A Masque. 4to. 1634.

With a reference to which circumstance he has prefixed to it the following modest distich:

"Non habet ingenium; Cæsar sed jussit;
habebo:

"Cur me posse negem, posse, quod ille
putat?"

Lord Clarendon observes, that "he was a person of a pleasant and facetious wit, and made many poems (especially in the amorous way), which, for the sharpness of the fancy, and the elegance of the language in which that fancy was spread, were at least equal, if not superior, to any at that time: but his glory was, that, after fifty years of his life, spent with less severity or exactness than it ought to have been, he died with the greatest remorse for

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"that license, and with the greatest manifestation of Christianity that his best friends could desire."

He was very much esteemed and respected by his contemporary poets, particularly by Ben Jonson: yet, from a stanza relating to him in Sir John Suckling's *Session of the Poets*, he appears to have been thought a studied laborious writer; for, though that gentleman was his friend, and had much kindness for him, yet he could not help characterizing him as follows:

"TOM CAREW was next, but he had a fault

"That would not well stand with a laureat;

"His Muse was hide-bound, and the issue of's brain

"Was seldom brought forth but with trouble and pain."

Of this author, however, we agree in opinion with Mr. Headley: "Sprightly, polished, and perspicuous, every part of his works displays the man of sense, gallantry, and breeding; indeed many of his productions have a certain happy finish, and betray a dexterity both of thought and expression, much superior to any thing of his contemporaries, and, on similar subjects, rarely surpassed by his successors. Carew has the ease without the pedantry of Waller, and perhaps less conceit. He reminds us of the best manner of Lord Lyttelton. Waller is too exclusively considered as the first man who brought versification to any thing like its present standard. Carew's pretensions to the same merit are seldom sufficiently either considered or allowed. Though love had long before softened us into civility, yet it was of a formal, ostenta-

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"tious, and romantic cast; and, with a very few exceptions, its effects upon composition were similar to those on manners. "Something more light, unaffected, and alluring, was still wanting; in every thing but sincerity of intention it was deficient. "Panegyric, declamatory and nauseous, was rated by those to whom addressed, on the principle of Rubens's taste for beauty, by its quantity, not its elegance. Satire, dealing in raucour rather than reproof, was more inclined to lash than to laugh us out of our vices; and nearly counteracted her intentions by her want of good manners. "Carew and Waller jointly began to remedy these defects. In them, gallantry, for the first time, was accompanied by the graces; the fulsomeness of panegyric forgot in its gentility, and the edge of satire rendered keener in proportion to its smoothness."

In Lloyd's *Worthies*, Carew is called "*elaborate and accurate*." However the fact might be, the internal evidence of his poems says no such thing. Hume has properly remarked, that Waller's pieces "aspire not to the sublime, still less to the pathetic." Carew, in his beautiful *Masque*, has given instances of the former; and, in his *Epitaph on Lady Mary Villiers*, eminently of the latter.

Phillips says of Carew, that "he was reckoned among the chiefest of his time for delicacy of wit and poetic fancy; by the strength of which his extant poems still maintain their fame amidst the curious of the present age."

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He appears to have died in the year 1639.

CAREY, HENRY, was the illegitimate son of George Savile, Marquis of Halifax; from whom and from his family he received a handsome annuity to the time of his death. It is said there were private reasons why he did not retain the name of Savile himself, though he annexed it to the Christian names of all the male part of his own family. He was a musician by profession, and one of the lower order of poets: his first preceptor in music was Olaus Westeinson Linnert, a German; he received further instructions from Roseingrave; and, lastly, was in some sort a disciple of Geminiiani. Being but slenderly accomplished in his art, his chief employment was teaching at boarding-schools, and among people of middling rank in private families. Though he had but little skill in music, he had a prolific invention, and very early in his life distinguished himself by the composition of songs, being the author both of the words and the music. One of these, beginning "Of all the girls that are so smart," is said to have pleased Mr. Addison so much, that he more than once vouchsafed to commend it. But the most successful effort in his art was the celebrated popular song of "God save great George our King," of which both the words and melody were by him; the bass being the composition of Mr. John Smith. This was intended as part of a birth-day ode. He was also the principal projector of the fund for decayed musicians, their widows and children.

However deficient Carey might be in genius in his profession, he

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was a fortunate writer and composer for the stage. The dramatic pieces which he produced were generally successful, and some of them are still favourably received by the public. He was a man who possessed a good deal of low humour; and his poem called *Namby Pamby*, in ridicule of Ambrose Philips, was honoured by the approbation of Mr. Pope, whose sentiments concerning it were mentioned in terms of exultation by the author several years before his death.

As the qualities that Carey was endowed with were such as rendered him an entertaining companion, it is no wonder he should be, as he frequently was, in straits. He therefore, in his difficulties, had recourse to his friends, whose bounty he experienced in subscriptions for the works which he from time to time published, and at benefits at the theatre, where he once, if not oftener, appeared on the stage. He was, however, still unhappy, though the cause of it is not certainly known. It has been suggested by some to have been occasioned by the malevolence of those of his own profession; by others, by domestic uneasiness; and some ascribe it chiefly to his embarrassed circumstances. To whatever it was owing, his catastrophe was shocking. In a fit of despair, he laid violent hands upon himself, on the 4th of October 1743, at his house in Warner Street, Coldbath Fields; and, by means of a halter, put a period to a life which had been led without reproach.

"As a musician (Sir John Hawkins observes) Carey seems to have been of the first of the lowest rank; and as a poet, the last of that class of which Dursley

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"was the first; with this difference, that in all the songs and poems written by him on wife, love, and such kinds of subjects, he seems to have manifested an inviolable regard for decency and good-manners."

He wrote,

1. *Hanging and Marriage*; or, *The Dead Man's Wedding*. Farce. 12mo. 1722.

2. *The Contrivances*. F. 12mo. 1715.

3. *Amelia*. O. 8vo. 1732.

4. *Teraminta*. O. 8vo. 1732.

5. *Chrononhotonthologos*. B. T. 8vo. 1734.

6. *The Wonder! An Honest Yorkshireman*. Bal. Op. 8vo. 1736.

7. *The Dragon of Wantley*. Burlesque Op. 8vo. 1737.

8. *Margery*; or, *A worse Plague than the Dragon*. Burlesque Op. 8vo. 1738.

9. *Betty*; or, *The Country Bumpkins*. B. F. 1739. N. P.

10. *Nancy*; or, *The Parting Lovers*. M. L. 8vo. 1739. [Afterwards brought out under the title of *The Press-Gang*.]

All these, except No. 1 and No. 9, were published by subscription in a 4to. volume, 1743, dedicated to the Countess of Dalkeith. But in this collection, No. 8, instead of *Margery*, is entitled *The Dragoness*.

Whincop says he wrote a farce called

The Wife well managed.

We believe this is confounded with one of the same name by Mrs. Centlivre.

CAREY, HENRY LUCIUS, LORD VISCOUNT FALKLAND. This learned nobleman, whom we find so justly celebrated by Mr. Cowley, was the only son of Sir Lucius Carey, the great Lord Falkland, who died gloriously in the field of

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honour, and in the support of his King, at the famous battle of Newbury, Sept. 20, 1643. His mother's name was Lettice, a daughter of Sir Richard Morrison. In what year he was born we have not been able to trace, but find him to have married Margaret, daughter of Anthony Hungerford, Esq. and that he died in 1663. He seems to have inherited the virtues of his father, having rendered himself eminent and very greatly respected both at court, in the senate, and in his county, Oxfordshire, of which he was lord-lieutenant, not only for his extraordinary parts, but also for his heroic spirit. Langbaine tells us, that he was cut off in the prime of his years (which indeed he must have been, his father having been no more than thirty-four years of age when he was killed, and this son surviving him only by twenty years), and that he was as much missed and regretted when dead, as he had been beloved and respected while living. He left one play behind him, which, although it contains a great deal of true wit and satire, yet it seems dubious whether it was ever represented or not, as the date of its publication is subsequent to that of its author's death. It is entitled

The Marriage Night. T. 4to. 1664.

Mr. Walpole relates the following anecdote of this nobleman; that being "brought early into "the House of Commons, and a "grave senator objecting to his "youth, and to his not looking "as if he had sowed his wild oats; "he replied with great quickness, 'Then I am come to the "properest place, where are so "many geese to pick them up'."

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CAREY, GEORGE SAVILE, was a posthumous son of Henry Carey, of whom an account is given in the last article but one. The present writer appears to have inherited a large portion of his father's misfortunes. He was intended for a printer; but, like many others of that profession, he conceived a *penchant* for the stage, which he attempted early in life, but without experiencing sufficient success to induce a perseverance in theatrical pursuits. His talents, and musical taste, however, were such as might have raised him to eminence, had he cultivated them with diligence, or had he not been obliged "to provide for the day that was passing over him." At the period of his death, which happened July 14, 1607, he had supported himself upwards of forty years in the character of a public lecturer. He was the literary parent of a vast number of lyric compositions; the whole of which are calculated to awaken patriotic, generous, and lively emotions. He was in his sixty-fourth year; and, perhaps, his death was fortunate. He had announced an Entertainment to be exhibited for the evening on which he died; but a paralytic stroke silenced for ever that voice which had so often excited the warmest feelings of approbation. The infirmities of age had for some time been gathering upon him; and, if he had lived much longer, it is probable that he could not have subsisted by his talents, but must have sunk into one of the common asylums of misfortune; as, like his father, he died penniless, and was buried by a subscription among his friends. He was one season, at least, on the stage at Covent Garden, but made no figure as a

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player, although his powers of imitation were very considerable. He is the author of the following dramatic performances:

1. *The Inoculator*. C. 8vo. 1766.
2. *The Cottagers*. O. 8vo. 1766.
3. *Liberty chastised; or, Patriotism in Chains*. T. C. P. F. 8vo. 1768.
4. *Shakspeare's Jubilee*. M. 8vo. 1769.
5. *The Old Women weatherwise*. Int. 8vo. 1770.
6. *The Magic Girdle*. Burl. 4to. 1770.
7. *The Nutbrown Maid*. C. O. 12mo. 1770.
8. *Noble Pedlar*. Burl. 4to. 1770.
9. *The Dupes of Fancy*. F. 8vo. 1792.

This child of genius, and of hereditary misfortune, was also the author of *Analects in Prose and Verse*, chiefly dramatical, satirical, and pastoral, in 2 vols. 1771; *A Lecture on Mimicry*, as it was delivered, with great applause, at the theatres in Covent Garden and the Haymarket, &c. 1776; *A Rural Ramble, to which is annexed a Poetical Tag, or Brighthelmstone Guide*, in 1777; and *Balnea*; being sketches of the different watering-places in England, in 1799. He wrote besides a great variety of songs; in which, like his father too, he never once trespassed on decency and good-manners.

CARLELL, LODOWICK. This gentleman was a courtier, who lived in the reigns both of King Charles the First and Second. He had various places at court, being gentleman of the bows to King Charles I. groom of the King's and Queen's privy chamber, and served the Queen Mother many years. He wrote several dramatic pieces, most of which were acted with considerable ap-

plause. Their titles are as follow:

1. *Deserving Favourite*. T. C. 4to. 1629.
2. *Arviragus and Philicia*. T. C. in two Parts. 12mo. 1639.
3. *Passionate Lovers*. T. C. in two Parts. 4to. 1655.
4. *Fool would be a Favourite*. T. C. 8vo. 1657.
5. *Osmond the Great Turk*. T. 8vo. 1657.
6. *Heraclius*. T. 4to. 1664.
7. *Spartan Ladies*. Com. Not printed.

The first six of these plays only, in general, are ascribed to this author; as to the last-mentioned one, it is named only in a catalogue at the end of an edition of Middleton's *More Dissemblers besides Women*. But Winstanley, who has omitted the *Heraclius*, which undoubtedly was Mr. Carlell's, has as erroneously attributed to him a tragedy, written by Dr. Lodge, entitled *Marius and Sylla* (i. e. *The Wounds of Civil War*).

CARLILE, JAMES, was a native of Lancashire, and, in the earlier parts of his life, followed the profession of a player; but afterwards, preferring the active stage of the real world to the feigned affairs of the theatrical one, and choosing rather to *be*, than to *personate*, a hero, he quitted that employment, and took up arms in the defence of his country's religion and liberties, in the Irish wars, under King William III. to which glorious cause he resigned himself a willing sacrifice, dying in the bed of honour, at the famous battle of Aughrim, on the 11th of July 1691. He left behind him one dramatic piece, which had been well received, entitled

The Fortune Hunters. C. 4to. 1689.

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CARLISLE, EARL OF. See HOWARD, FREDERIC.

CARPENTER, RICHARD. This author was born about the beginning of King James I.'s reign, and lived till towards the end of Charles II.'s, being alive at Aylesbury, in Bucks, in 1670. He received his first rudiments of education at Eton School, from whence he was removed to Cambridge, and was elected a scholar of King's College in that university, anno 1623. Here he stayed two or three years; after which he not only quitted that, but also his country and friends, went abroad, and studied in Flanders, France, Spain, and Italy, and at length took orders in the Romish church from the hands of the Pope's substitute at Rome, and, becoming a monk of the Benedictine order, was soon after sent into England, in order to gain proselytes. But he had scarcely been a year and a half in this employment before he returned to the Protestant religion, and accepted of the vicarage of Poling, near Arundel Castle, in Sussex, on which account he received many affronts from the Romish priests who resided in those parts; notwithstanding which, in the time of the civil war, he went over to Paris, and there commenced a railer against the Protestants. On his first conversion from popery, he published, by order of the House of Commons, a volume entitled "Experience, History, and Divinitie. Divided into five Books. Written by Richard Carpenter, Vicar of Poling, a small and obscure Village by the Sea-side, neere to Arundel, in Sussex; who being first a Scholar of Eaton College, and afterwards a Student in Cambridge, forsooke the University, and immediately

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"travelled, in his raw, Greene, "and ignorant Yeares, beyond the "Seas; and studied in Flanders, "Artois, France, Spain, Italy; and "at length received Orders in Rome "by the Hands of the Pope's Substitute: and was sent by the "Pope into England to pervert "Soules, where he preached and "laboured, in that perverse Way, "the Space of a Yeare, and upwards: and is now at last, by "the speciall Favour of God, reconciled to the faire Church of "Christ in England," 8vo. 1642; containing many curious anecdotes of himself and the Roman Catholics. On his return to England, he again became a Protestant; but revolted once more before his death to popery, in which persuasion he died. Anth. a Wood, who was personally acquainted with him, says of him, "that he was "a fantastical man, that changed "his mind with his clothes; and "that for his juggles and tricks in "matters of religion he was esteemed a theological mountebank." And indeed the account already given of his leaving both country and religion, of his returning to them both, and again forsaking them, seems perfectly to justify that character of him, (See *Athen. Oxonienses*, vol. i, p. 439.)

He has moreover left behind him one dramatic piece, which, from its very title, conveys to us an idea of its having been written by one who, if not an enthusiast, must at least have been a warm controvertist in religion, since he could be induced to make such controversy the basis of a work, which, notwithstanding the propriety of blending instruction with amusement in the superstructure, is ever expected to have its found-

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ation laid in the latter. It is called

The Pragmatical Jesuit new leavened. C. 4to. N. D.

and is said in the title-page to be a play tending to morality and virtue. To this comedy his picture is prefixed, in a lay habit; whereas before another work, published by him, he is represented as a formal clergyman, and with a very grave and mortified countenance.

CARR, REV. DR. JOHN. This author deservedly acquired great reputation as master of the school at Hertford, and by a happy translation of Lucian. He likewise published several poems and other pieces, and was said to be the writer of one play, viz.

Epponina. D. E. 8vo. 1765. He died July 6, 1807, aged 76.

CARR, ROBERT, while at Westminster School, joined with Samuel Hayes in writing one play, called

Eugenia. T. 8vo. 1766.

CARR, SIR JOHN, Knt. was bred to the law; but a delicate state of health obliged him to relinquish the profession, and to have recourse to travel. This at once tended to strengthen his constitution, and enlarge his knowledge of the world. Being a man of observation and research, he turned his time to account, by recording the occurrences of his several tours, in France, Holland, Germany, Sweden, Ireland, &c. and afterwards giving them to the public, in several volumes, which display, in a style of agreeable vivacity, much good-nature, liberality, and benevolence. His *Stranger in Ireland*, we believe, procured him the honour of knighthood from the Lord Lieutenant, Sir John, besides having published several po-

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ems, claims a place in this work as author of

The Sea-side Hero. D. 8vo. 1804.

CARE, —. This writer, a performer in the York and Hull company, is the author of,

1. *St. Margaret's Cave.* Play. 1805. N. P.

2. *The Towers of Urbangina.* Play. Not printed.

CARTER, J. Of this person we can learn nothing, but that he wrote

Alberta. T. 8vo. 1787.

CARTWRIGHT, GEORGE. Of this gentleman we know no more than that he lived at Fulham, and has obliged the world with one play, entitled

The Heroic Lover. Trag. 8vo. 1661.

Langbaine has omitted any mention of this piece or its author.

CARTWRIGHT, WILLIAM. There is some degree of contest among the biographers concerning the place of this author's nativity, and the name of his father; Lloyd, in his *Memoirs*, declaring him to be the son of Thomas Cartwright, of Burford, in Oxfordshire, and born Aug. 16, 1615. Whereas Wood, in his *Athen. Oxon.* (which, we must confess, we take to be the better authority), tells us, that he was born at Northway, near Tewksbury, in Gloucestershire, in September 1611, and that his father's name was William; and adds, that the father, having dissipated a fair inheritance he knew not how, was at last reduced to turn innkeeper at Cirencester. By this way of life, however, it is probable he healed his broken fortune, as we find him afterwards bestowing a liberal education on his son, who being a lad of a pro-

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missing genius, he procured him first to be initiated into learning by Mr. Topp, master of the free-school at Cirencester: from thence he was removed to Westminster, as a King's scholar, and studied under the learned Dr. Osbaldiston; from thence, in 1628, he went to the university of Oxford, where he was chosen a student of Christ-church, and placed under the care of Mr. Tarrent. Here he pursued his studies with unwearied diligence and rapidity, went through the classes of logic and philosophy, took the degrees of bachelor and master of arts, entered into holy orders, in which he soon became eminent for his preaching, and was made metaphysical reader, in the room of Mr. Thomas Barlow, of Queen's College, who afterwards became Bishop of Lincoln. In this office also he acquired great reputation, both for his literary knowledge and his oratorical endowments.

In 1642, he was promoted to the place of succentor to the cathedral of Salisbury; and on the 12th of April 1643, was elected junior proctor of the university. Yet, as if he had in so short a period run the full race of learning, and reached the goal of perfection, beyond which he could go no further, he was taken out of this world on the 29th of November following, 1643, by a malignant fever which then reigned at Oxford, was known by the name of the *camp disease*, and was fatal to numbers besides.

No man perhaps ever acquired an earlier fame than this amiable youth, or, leaving the world at a time of life when men in general begin but to be known, had obtained so universal a homage to his memory from his contemporaries: for though, according to the ear-

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liest account of his birth, he could but have entered into his thirty-third year (and the publisher of his poems says, as Wood also implies, that he died at thirty), he was most universally lamented; and even the King and Queen, who werethen at Oxford, showed much anxiety during his illness, and were greatly afflicted at his death.

The character given of him by the writers of his time is almost beyond belief. Ben Jonson, who gave him the title of his son, valued him so highly, that he said of him, *My son CARTWRIGHT writes all like a man*. The editor of his works applies to him the saying of Aristotle concerning Æschron the poet, *that he could not tell what ÆSCHRON could not do*. Langbaine says of him, that "he was extremely remarkable both for his outward and inward endowments; his body being as handsome as his soul. He was an expert linguist, understanding not only Greek and Latin, but French and Italian, as perfectly as his mother-tongue. He was an excellent orator, and yet an admirable poet; a quality which Cicero with all his pains could not attain to; nor was Aristotle less known to him than Cicero and Virgil."

In a word, he was of so sweet a disposition, and so replete with all virtues, that he was beloved of all learned men that knew him, and admired by all strangers. And when, after his death, his plays and poems were published together, 8vo. 1651, we find them accompanied by above fifty copies of verses, written by the most eminent wits of the university; every one being desirous to appear in the number of his friends, and to give public testimony to the

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world of the value they had for his memory. John Leigh, Esq. addressing Cartwright's bookseller (Mr. Mosely), says, after having commended many other poets whose works Mr. M. had published,

- "But, after all, thou bring'st up in the rear
 "One that fills every eye, and every ear,
 "Cartwright, rare Cartwright, to whom all must bow,
 "That was best preacher, and best poet too;
 "Whose learned fancy never was at rest,
 "But always labouring, yet labour'd least:
 "His wit's immortal, and shall honour have,
 "While there's or slavish lord, or *Royal Slave*."

It is impossible, however, to close his character with any thing stronger or more concise than the mention made of him by the learned and pious Dr. Fell, Bishop of Oxford, who said of him, "*Cartwright was the utmost man could come to.*" See *Biog. Brit. art. Cartwright (William)*.

His dramatic pieces are only four, viz.

1. *Royal Slave*. T. C. 4to. 1639; 8vo. 1651.
2. *Lady Errant*. T. C. 8vo. 1651.
3. *Ordinary*. C. 8vo: 1651. In Dodsley's *Collection*.
4. *Siege*. T. C. 8vo. 1651.

In the edition, 1651, of Cartwright's Poems and Plays, there are some verses wanting in the copy on the death of Sir B. Gre-vill, p. 303; the deficiency may be supplied from a copy published, with many others on the same occasion, at Oxford, printed in 1644; they are there signed W. C. the initials of Cartwright's name.

CARYL, JOHN, was probably a Sussex-man, and of the Roman Catholic persuasion. He was se-

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cretary to Queen Mary, the wife of James the Second, and one who followed the fortunes of his abdicated master. For his attachment to this king he was rewarded by him, first, with the honour of knighthood; and afterwards with the honorary titles of Earl Caryl, Baron Dartford. How long he continued in the service of James is unknown; but he was in England in the reign of Queen Anne, and recommended the subject of Mr. Pope's *Rape of the Lock* to that author, who, on its publication, addressed it to him. He was alive in 1717, and at that time must have been a very old man. See three of his letters in *Additions to Pope*, vol. ii. p. 114. He wrote,

1. *The English Princess*; or, *The Death of Richard the Third*. Trag. 4to. 1667.

2. *Sir Salomon*; or, *The Cautious Coxcomb*. C. 4to. 1671.

CARYSPORT, EARL OF. See PROBY.

CAVENDISH, WILLIAM, DUKE OF NEWCASTLE. This noble author, who was justly esteemed one of the most finished gentlemen, as well as the most distinguished general and statesman, of the age he lived in, was the son of Sir Charles Cavendish, whose father was Sir William Cavendish, and his elder brother the first Earl of Devonshire of that family. His mother was Catharine, daughter of Cuthbert, Lord Ogle. He was born in 1592; and his father, who discovered in him, even from infancy, a great quickness of genius, and a strong propensity to literature, took care to improve those advantages, by procuring for him the best masters in every science.

His course of education being early completed, he appeared at court with so high a reputation for

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abilities, as drew on him the peculiar attention and regard of King James I. who, at the creation of Henry, Prince of Wales, in 1610, made him a Knight of the Bath; and, in 1620, his father having been dead three years, by whose decease he became possessed of a large estate, he was created a peer, by the title of Baron Ogle and Viscount Mansfield, which titles were afterwards further ennobled in the third year of King Charles I.'s reign, by the addition of that of Lord Cavendish of Bolsover, and the still higher one of Earl of Newcastle-upon-Tyne.

The high favour, however, in which his Lordship stood at court, excited the jealousy of the ministers, and more particularly of the favourite Duke of Buckingham; notwithstanding which, his Lordship preserved the King's affection towards him in so perfect a degree, that, in 1638, His Majesty gave the strongest testimony of his confidence, both in his abilities and honour, by assigning him the very important office of governor to the Prince of Wales. In 1639, when the troubles broke out in Scotland, the King being obliged, not only to assemble an army in the north, but also to put himself at the head of it, which was an expedition that could not but require immense sums, and that at a time when the royal finances were extremely low, his Lordship, in demonstration of his seal and loyalty, not only contributed ten thousand pounds to the treasury, but also raised a troop of horse, consisting of about two hundred knights and gentlemen, who served at their own charge, and were incorporated under the title of the Prince's troop; on which occasion a very remarkable instance was given of how far

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his loyalty, however it might establish him in the King's esteem, continued to give umbrage to those who were desirous of a superior influence at court: and, as his Lordship's behaviour on the occasion was such as exalted his reputation, at the same time that it considerably lessened that of a rival, we shall take the liberty of relating the story in this place.

In the number of those who looked with an envious eye on the particular distinctions shown to our author by the King, was the Earl of Holland, at that time general in chief of the horse. He was a man remarkably selfish in his temper, and of a disposition, although his courage had never before been suspected, rather cunning and penetrating, than brave or open. The troop which the Earl of Newcastle had raised was, as we have before observed, called the Prince's; but was commanded by the Earl himself, in person, as its captain. When the army drew near Berwick, the Earl sent Sir William Carnaby, his aid-de-camp, to Lord Holland, to know where his troop should march; whose answer was, *Next after the troops of the general officers.* The Earl on this sent again to represent, *that having the honour to march under the Prince's colours, he thought it not becoming for him to give place to any of the officers of the field.* The general, however, repeated his orders with great peremptoriness, which the Earl of Newcastle, therefore, obeyed, taking no further notice of it at that time than by ordering the Prince's colours to be taken off the staff, and marching without any. But, as soon as ever the service was over, he sent the Earl of Holland a challenge, which his Lordship accepted, and agreed to the

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time and place of meeting; to which, however, when our author came, he found not his antagonist, but his second. The affair had been disclosed to the King, by whose authority, according to Lord Clarendon, the matter was composed; but not without leaving an imputation in the minds of many, of some want of personal bravery in Lord Holland.

But though in this contest he had apparently the advantage, yet, as it convinced him, in concurrence with other circumstances, how hard the ministerial faction was inclinable to bear upon him, and being unwilling to give His Majesty any trouble about himself, he voluntarily resigned the place of governor to the Prince, and retired into the country, where he remained quiet till he received the King's orders to revisit Hull, which important fortress, and all the magazines that were in it, he offered to His Majesty to have secured for him; but when, instead of receiving directions for that purpose, he found his instructions were to obey the orders of the Parliament, he dropped his design, and once more retired into the country.

Here he remained totally inactive, till the flame of civil war being kindled to such a blaze that it would have appeared cowardice to continue longer so, he engaged in the royal cause, and accepted of a commission for the raising men to take care of the town of Newcastle, and the four adjacent counties; in which he was so expeditious and successful, that His Majesty constituted him general and commander in chief of all the forces raised north of Trent, and also of those that might be levied in many of the southern counties, with a most extraordinary pleni-

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potentiary power of conferring the honour of knighthood, coining money, and printing and setting forth all such declarations as should to him appear expedient. Of all these extensive powers, however, his Lordship made a very sparing use, excepting that of raising men, which he pursued with such diligence, that in three months he had levied an army of eight thousand horse, foot, and dragoons, with which he marched directly into Yorkshire, and, after defeating the enemy at Pierce Bridge, advanced to York, the governor of which city surrendered up the keys to him.

During the course of the civil war, the Earl of Newcastle was very successful, having more than once defeated General Fairfax, and even gained several important forts and battles. For which service King Charles, in the year 1643, advanced him to the dignity of Marquis of Newcastle; but when, in 1644, through the precipitancy of Prince Rupert, His Majesty's forces received a total defeat at Marston Moor, in which the Marquis's infantry were cut to pieces, this nobleman, finding the King's affairs in that part of the kingdom irretrievably ruined, made the best of his way to Scarborough, and from thence, with a few of the principal officers of his army, embarked for Hamburg. After staying for about six months at that place, he went by sea to Amsterdam, and from thence took a journey to Paris, where he married and resided some time. He afterwards removed to Antwerp, where he passed the remainder of his exile, during which he underwent a variety of misfortunes and distress, his circumstances being at some times so bad, that the Dutchess

herself, in the life she has written of her husband, confesses they were both reduced to the necessity of pawning their clothes for subsistence. For, although his estates in England were valued at upwards of twenty thousand pounds per annum, they were left entirely at the mercy of the Parliament, who levied immense sums on them.

Yet, notwithstanding all these severities of fortune, during the course of a sixteen years banishment, he never lost his spirit, but retained his vigour to the last, recruiting his natural vivacity by the sprightly conversation of his lady, the frequent company of the young King, who made him Knight of the Garter, and a full prepossession that the clouds, which then overhung his own fortunes and those of his country, would at length be dispersed by the King's restoration. In this his Lordship proved a true prophet; for the gloomy period at length came to an end, and the Marquis returned to his own country with his Sovereign; where, after being, by letters patent, dated March 16, 1664, created Earl of Ogle and Duke of Newcastle, his Grace withdrew to a happy country retirement, where he spent the evening of his days in calm repose, and in the indulgence of those studies, with which he was the most affected.

At length, after a life of great action and great variety, having attained to the highest honours, and deservedly purchased the fairest reputation, this truly Noble Lord took his flight to a better world, on the 25th Dec. 1676, in his 84th year, and lies interred in Westminster Abbey, against the screen of the chapel of St. Michael, under a most spacious and noble tomb, which, a little before his

death, he had caused to be erected to the memory of his Dutchess. The monument is all of white marble, but adorned with two pillars of black marble, with entablatures of the Corinthian order, embellished with arms, as is the pedestal with various trophy works, whereon are two images of white marble, excellently well carved, and in full proportion, in a cumbent posture, representing the Duke and Dutchess.

With respect to this nobleman's public character it will be needless to add any thing to what has been already said. In regard to his private one, some of his historians have seemed to condemn him for a profuseness and a passion for magnificence, which sometimes had too great a tendency to the encouragement of luxury and dissipation, of which they produce as instances the two sumptuous entertainments which he gave to King Charles I. at his seat at Welbeck, the expenses of which, according to the Dutchess's own computation, must have amounted to upwards of ten thousand pounds. And others, of the graver kind, have censured him for too strong an attachment to poetry and the polite arts, in which, however, they have done no honour to the delicacy of their own taste. It is certain, indeed, that this noble personage was, from his earliest youth, celebrated for his love of the Muses, that he had a true taste for the liberal arts, was ever delighted with having men of genius about him, and took a singular pleasure in rescuing necessitous merit from obscurity. Shadwell says of him, that he was the greatest master of wit, the most exact observer of mankind, and the most accurate judge of hu-

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mour, that ever he knew. In a word, he was truly the *Mæcenas* of King Charles I.'s reign: but it does not appear that, in the busy scenes of life, his Lordship suffered his thoughts to stray so far from his employment as to turn author.

In his exile, indeed, being extremely fond of the breaking and managing horses, than which there cannot be a more manly exercise, though, in our delicate age, almost entirely left to grooms and jockies, he thought fit to publish his sentiments on those subjects, in that very pompous work printed in his name, and which is still held in high esteem. He also, for the amusement of some leisure hours, applied himself to dramatic poetry, the produce of which cannot but give us a strong idea of his fortitude and cheerfulness of temper, even under the greatest difficulties, since, though written during his banishment, and in the midst of depression and poverty, all the pieces he has left us in that way of writing are of the comic kind. Their titles are,

1. *The Country Captain*. Com. 12mo. 1649.

2. *Variety*. Com. 12mo. 1649.

Hyde, in the Catalogue of the Bodleian Library, ascribes these plays to Nic. Murford.

3. *Triumphant Widow*. Com. 4to. 1677.

4. *Humorous Lovers*. Com. 4to. 1677.

Jacob and Whincop also ascribe to him a play, called, *The Exile*; but this is only a blunder of Jacob's, instead of *Variety*.

His Grace had been twice married, but had issue only by his first lady. His titles descended to his son Henry, Earl of Ogle, who was the last heir male of his family,

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and who dying without issue, in 1691, the title of Newcastle, in the line of Cavendish, became extinct.

CAVENDISH, MARGARET, DUTCH-
CHIESS OF NEWCASTLE. This fantastic lady, as Mr. Walpole calls her, was born in St. John's, near Colchester, in Essex, about the latter end of the reign of King James the First, and was the youngest daughter of Sir Charles Lucas, a gentleman of great spirit and fortune, who died when she was very young. Her mother was remarkably careful in the education of this and her other daughters, giving them all the polite accomplishments in which young ladies are generally instructed; as needlework, dancing, music, and learning the French tongue.

In 1643, she obtained leave of her mother to go to Oxford, where the Court then resided, and was made one of the maids of honour to Henrietta Maria, the royal consort of King Charles the First. And when the Queen was forced to leave England and go to her native country, she attended her thither. At Paris she met with the Marquis of Newcastle, then a widower, who admiring her person, disposition, and ingenuity, was married to her in that place, in 1645. From Paris they went to Rotterdam, where they resided six months. From thence they returned to Antwerp, where they settled and continued during their exile; choosing it as the most pleasant and quiet place to retire to, and enjoy the remainder of their ruined fortunes. She proved a most agreeable companion to the Marquis, in this his melancholy recess, as well by her writings as conversation, as appears by the

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many compliments and addresses which he made to her on those occasions.

She came into England in order to obtain some of the Marquis's rents, to supply their pressing necessities, and pay the debts they had contracted there; and accordingly went with Lord Lucas, her brother, to Goldsmith Hall, but could not procure a grant to receive one penny out of the Marquis's vast inheritance: and had it not been for the seasonable generosity of Sir Charles Cavendish, they must have been exposed to extreme poverty. Having got a considerable sum from her own and the Marquis's relations, she returned to Antwerp, where she continued with her Lord till the restoration of King Charles the Second. On this event the Marquis returned to his native country, after sixteen years banishment, leaving his Lady behind to dispatch his affairs, which she settled, and then followed him to England, where she spent the remainder of her life entirely devoted to letters. She died in London, in the year 1673, and was buried at Westminster, Jan. 7, 1673-4, where an elegant monument was erected to her memory.

Her person, it is said, was very graceful; her temper naturally reserved and shy; and she seldom said much in company, especially among strangers: was most indefatigable in her studies, contemplations, and writings; was truly pious, charitable, and generous; was an excellent economist, very kind to her servants, and a perfect pattern of conjugal love and duty.

Two folio volumes of plays, written by her, have been published, the first in 1662, which

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contains the following performances, viz.

1. *Love's Adventures.*
2. *The Second Part of Love's Adventures.*
3. *The Several Wits.* C.
4. *Youth's Glory and Death's Banquet.* T. Part I.
5. *The Second Part of Youth's Glory and Death's Banquet.*
6. *The Lady Contemplation,* p. I.
7. *The Lady Contemplation,* p. II.
8. *Wit's Cabal,* part I.
9. *Wit's Cabal,* part II.
10. *The Unnatural Tragedy.*
11. *The Public Wooing.* C.
12. *The Matrimonial Trouble.* C. part I.
13. *The Matrimonial Trouble.* C. T. part II.
14. *Nature's Three Daughters, Beauty, Love, and Wit,* part I.
15. *Nature's Three Daughters, Beauty, Love, and Wit,* part II.
16. *The Religious.*
17. *The Comical Hash.*
18. *Bell in Campo,* part I.
19. *Bell in Campo,* part II.
20. *The Apocryphal Ladies.* C.
21. *The Female Academy.*
22. *The Convent of Pleasure.* C.
23. *The Sociable Companions; or, The Female Wits.* C.
24. *The Presence.* C.
25. *The Bridals.* C.
26. *The Blazing World.* C.

The following were printed in another volume, published 1668.

22. *The Convent of Pleasure.* C.
23. *The Sociable Companions; or, The Female Wits.* C.
24. *The Presence.* C.
25. *The Bridals.* C.
26. *The Blazing World.* C.

The language and plots of her plays are original, whatever other merit they may be thought to want. In her general prologue the Dutchess says:

- "But, noble readers, do not think my plays
 "Are such as have been writ in former days;
 "As Jonson, Shakspeare, Beaumont, Fletcher, writ;
 "Mine want their learning, reading, language, wit:

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"The Latin phrases I could never tell,
"But Jonson could, which made him
write so well.

"Greek, Latin poets, I could never read,
"Nor their historians, but our English
Speed:

"I could not steal their wit, nor plots
out-take;

"All my plays' plots, my own poor brain
did make;

"From Plutarch's story I ne'er took a
plot,

"Nor from romances, nor from Don
Quixot,

"As others have, for to assist their
wit;

"But I upon my own foundation writ,"
&c.

CAWDELL, JAMES. This gentleman was manager and principal comedian of the theatres at Scarborough, Sunderland, Shields, &c. for nearly thirty years. As an actor, he was uncommonly skilful in the delineation of comic characters, of a dry eccentric cast. In the year 1798 he retired from the stage, and disposed of his theatrical property to Mr. Stephen Kemble. He died at Durham, in Jan. 1800. In 1784, or 1785, he published a volume of poems, by subscription, at Scarborough. He was also author of the following dramatic pieces:

1. *Appeal to the Muses.* D. P. 8vo. 1778.

2. *Melpomene's Overthrow.* Mock Masque. 8vo. 1778.

3. *Triumph of Genius.* C. 1785.

4. *Apollo's Holiday.* Prel. 1792. N. P.

5. *Battered Batavians.* Ent. 1798. N. P.

CÆCILL, —, of St. John's College, Cambridge, was author of a Latin play, called

Emilia. Com. 1614. N. P.

CELSIA, MRS. This lady was daughter of David Mallet, Esq. and wife of Mr. Celisia, a Genoese gentleman, who formerly resided in London, in a public character.

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She died at Genoa, about Sept. 1790, having written, besides a poem on Indolence, one play, called *Atmida.* T. 8vo. 1771.

CENTLIVRE, SUSANNA. This lady was daughter of one Mr. Freeman, of Holbeach, in Lincolnshire, who although he had been possessed of no inconsiderable estate, yet being a dissenter, and a zealous Parliamentary, was at the time of the Restoration extremely persecuted; as were also the family of his wife, who was daughter of Mr. Markham, a gentleman of a good estate at Lynn Regis, in Norfolk, but of the same political principles with Mr. Freeman; so that his estate was confiscated, and he himself compelled to fly to Ireland. How long he stayed there, we have not been able to trace; not whether our authoress, who, from a comparison of concurrent circumstances, we imagine must have been born about 1680, drew her first breath in that kingdom or in England. These are particulars as to which all her historians have been silent; yet we are apt to conjecture that she was born in Ireland, as we think it probable her mother might not return to her native country till after the death of her husband, which happened when this girl was only three years old. Be this as it may, we find her left to the wide world, by the death of her mother also, before she had completed her twelfth year. Whincop relates a romantic story of her, in a very early period of her life, which, although he seems mistaken in some parts of her history (at least either he or Jacob must have been so), having made her father survive the mother, and even to have married again before his death, yet as he seems to have taken pains in col-

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lecting many circumstances of her life which are no where else related, we cannot think ourselves authorized entirely to omit it. He tells us, that after her father's death, finding herself very ill treated by her stepmother, she determined, though almost destitute of money and every other necessary, to go up to London, to seek a better fortune than what she had hitherto experienced: that as she was proceeding on her journey, on foot, she was met by a young gentleman from the university of Cambridge (of whose name, by the way, he informs us, and who was no other than the afterwards well-known Anthony Hammond, Esq.), who was so extremely struck with her youth and beauty, and so affected with the distress which her circumstances naturally declared in her countenance, that he fell instantly in love with her; and, inquiring into the particulars of her story, soon prevailed on her inexperienced innocence to seize on the protection he offered her, and go with him to Cambridge, where, equipping her in boy's clothes, he introduced her to his intimates at college as a relation, who was come down to see the university, and pass some time with him there; and that they continued this intercourse for some months, till at length, sated perhaps with possession, or perhaps afraid that the affair would be discovered at the university, he persuaded her to come to London, providing her however with a considerable sum of money, and a letter of recommendation to a gentlewoman of his acquaintance in town; sealing the whole with a promise, which, however, it does not appear he ever performed, of speedily following her, and renew-

ing their amorous intercourse. If this story is true, it must have happened when she was extremely young; Whineop, as well as the other writers, acknowledging that she was married in her sixteenth year, to a nephew of Sir Stephen Fox. But that gentleman not living with her above a twelvemonth, her wit and beauty soon procured her a second husband, whose name was Carrol, and who was an officer in the army; but he having the misfortune to be killed in a duel, within about a year and a half after their marriage, she became a second time a widow. This loss was a severe affliction to her, as she appears to have sincerely loved that gentleman. Partly perhaps to divert her melancholy, but chiefly, it is probable, for the means of support, she now applied to her pen, and became a votary to the Muses, and it is under this name of Carrol that some of her earlier pieces were published. Her first attempt was in tragedy, in a play, called *The Perjur'd Husband*; yet her natural vivacity leading her afterwards more to comedy, we find but one more attempt in the buskin, among eighteen dramatic pieces, which she afterwards wrote.

Such an attachment she seems to have had to the theatre, that she even became herself a performer, though it is probable of no great merit, as she never rose above the station of a country actress. However, she was not long in this way of life; for, in 1706, performing the part of Alexander the Great, in Lee's *Rival Queens*, at Windsor, where the court then was, she wounded the heart of one Mr. Joseph Centlivre, yeoman of the mouth, or, in other words, principal cook to Her Majesty, who

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soon married her; and after passing several years happily together, she died at his house in Spring Garden, Charing Cross, on the first of December 1723, and was buried in the parish-church of St. Martin's in the Fields.

Thus did she at length happily close a life, which at its first setting out was overclouded with difficulty and misfortune. She for many years enjoyed the intimacy and esteem of the most eminent wits of the time, viz. Sir Richard Steele, Mr. Rowe, Budgell, Farquhar, Dr. Sewell, &c.; and very few authors received more tokens of esteem and patronage from the great; to which however the consideration of her sex, and the power of her beauty, of which she possessed a considerable share, might, in some degree, contribute.

Her disposition was good-natured, benevolent, and friendly; and her conversation, if not what could be called witty, was at least sprightly and entertaining. Her family had been warm party-folks, and she seemed to inherit the same disposition from them, maintaining the strictest attachment to Whig principles, even in the most dangerous times, and a most zealous regard for the illustrious House of Hanover. This party-spirit, however, which breathes even in many of her dramatic pieces, procured her some friends and many enemies.

As a writer, it is no very easy thing to estimate her rank. It must be allowed, that her plays do not abound with wit, and that the language of them is sometimes even poor, enervate, incorrect, and puerile; but then her plots are busy and well conducted, and her characters in general natural and well marked. But as plot and charac-

ter are undoubtedly the body and soul of comedy; and language and wit, at best, but the clothing and external ornament; it is certainly less excusable to show a deficiency in the former than in the latter. And the success of some of Mrs. Centlivre's plays plainly evinces, that the first will strike the minds of an audience more powerfully than the last; since her comedy of *The Busy Body*, which all the players had decried before its appearance, in which Mr. Wilks had even for a time absolutely refused to play, and which the audience came prejudiced against, roused their attention in despite of that prejudice, and forced a run of thirteen nights; while Mr. Congreve's *Way of the World*, which perhaps contains more true intrinsic wit, and unexceptionable accuracy of language, than any dramatic piece ever written, brought on the stage with every advantage of recommendation, and when the author was in the height of reputation, could scarcely make its way at all. Nay, we have been confidently assured, that the very same great actor we mentioned just now made use of this remarkable expression with regard to her *Bold Stroke for a Wife*, viz. *that not only her play would be damned, but she herself be damned for writing it*. Yet we find it still standing on the list of acting plays; nor is it ever performed without meeting with the approbation of the audience, as do also her *Busy Body*, and *Wonder*.

That Mrs. Centlivre was very perfectly acquainted with life, and closely read the minds and manners of mankind, no one, we think, can doubt who reads her comedies; but what appears to us the most extraordinary is, when we

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consider her history, the disadvantages she must have laboured under, by being so early left to bustle with the world, and that all the education she could have had must have been owing to her own application and assiduity; when, we say, we consider her as an absolutely self-cultivated genius, it is astonishing to find the traces of so much reading and learning as we meet with in many of her pieces; since, for the drawing of the various characters she has presented us with, she must have perfectly well understood the French, Dutch, and Spanish languages, all the provincial dialects of her own, and somewhat even of the Latin, since all these she occasionally makes use of, and whenever she does so, it is constantly with the utmost propriety and the greatest accuracy. In a word, we cannot help giving it as our opinion, that if we do not allow her to be the very first of our female writers for the stage, she has but one above her, and may justly be placed next to her predecessor in dramatic glory, the great Mrs. Behn.

Mrs. Centlivre's productions are as follow:

1. *Perjur'd Husband*. T. 4to. 1700.
2. *Love's Contrivance*. C. 4to. 1703.
3. *Beau's Duel*. C. 4to. 1702.
4. *Stolen Heiress*. C. 4to. [1703.]
5. *Gamester*. Com. 4to. 1705.
6. *Basset Table*. C. 4to. 1706.
7. *Love at a Venture*. C. 4to. 1706.
8. *Platonic Lady*. C. 4to. 1707.
9. *Busy Body*. C. 4to. 1709.
10. *Man's bewitch'd*. C. 4to. [1710.]
11. *A Bickerstaff's Burying*. F. 4to. N. D.
12. *Marplot*. C. 4to. 1711.
13. *Perplex'd Lovers*. C. 4to. 1712.

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14. *Wonder*. C. 12mo. 1714.
15. *Gotham Election*. F. 12mo. 1715.
16. *Wife well managed*. F. 12mo. 1715.
17. *Cruel Gift*. T. 12mo. 1717.
18. *Bold Stroke for a Wife*. C. 8vo. 1718.
19. *Artifice*. C. 8vo. 1721.

Her plays were collected and published in 3 vols. 12mo. 1761. It is, however, become a scarce book.

CHAMBERLAIN, ROBERT. This author lived in the time of King Charles I. being born in 1607, at Standish, in Lincolnshire. He lived for some years as clerk to Peter Ball, Esq. who was solicitor-general to King Charles the First's Queen. By this gentleman he was, at the age of thirty, sent to Exeter College, Oxford, where he pursued his studies, and probably was bred to the pulpit; as we find a book written by him, entitled, *Nocturnal Lucubrations; or, Meditations Divine and Moral*. He wrote a play, called

The Swaggering Damsel. C. 4to. 1640.

Winstanley has also attributed to him a pastoral, called

Sicelidas. Written by Phineas Fletcher.

CHAMBERLAYNE, DR. WILLIAM. This gentleman was a physician, and son of Dr. Peter Chamberlayne. He lived at Shaftesbury, in Dorsetshire, in the reigns of King Charles I. and King Charles II. and was a very zealous Cavalier. He wrote one play, entitled,

Love's Victory. T. C. 4to. 1655 which being composed during intestine troubles, at which time the play-houses were suppressed, could not then be acted, but, some years after the Restoration, was

brought on the stage under the title of

Wits led by the Nose. C. 4to. 1678.

Dr. Chamberlayne, in 1659, published *Pharonnida*, an heroic poem, 8vo. a work comprising five books, which, though, says Langbaine, it hath nothing extraordinary to recommend it, yet appeared abroad, in prose, 1683, under the title of a novel, called *Eromena*; or, *The Noble Stranger*.

CHAMBERS, MISS. This lady, we have heard, is daughter of a mate of the Winterton East Indiaman, which was lost some years since. Besides having written a novel, called *He deceives Himself*, Miss Chambers has produced

The School for Friends. C. 8vo. 1805.

CHAPMAN, GEORGE. Of this voluminous and ingenious writer we are at a loss to trace some material particulars, viz. the family from whence he was descended, the place where he was born, and the school at which he imbibed the earliest rudiments of his erudition. It is known, however, that he first drew breath in the year 1557, and that in 1574, being then only in his seventeenth year, yet well grounded in grammar-learning, he was sent to the university; but here again some difficulty arises as to whether Oxford or Cambridge had the honour of completing his studies. For though it is certain that he was some time at Oxford, and made a figure there in the Greek and Latin languages, yet it does not appear that he shone there either in logic or philosophy, or took any degree. On his return to London, he was warmly patronized by Sir Thomas Walsingham, and after his death

by his son. He was also held in high estimation by Henry Prince of Wales, and the Earl of Somerset; but the first dying, and the other being disgraced, Chapman's hopes of preferment were frustrated; to which disappointments perhaps the umbrage taken by King James at some reflections cast on the Scots nation in a comedy called *Eastward Hoe*, wherein this author had a hand, might be no small addition. He appears however to have had some place at court under that monarch, or his Queen Anne. He passed through a long life, dying May 12, 1634, in his 77th year, and was buried on the south side of the church of St. Giles in the Fields, a monument being erected over his grave at the expense, and according to the invention, of that great architect Inigo Jones, who had been his peculiar friend and intimate.

He was undoubtedly a man of very great learning; and although translation has within our latter ages reached a greater degree of perfection than it had then attained, a due honour ought to be paid to the industry of this writer, who translated, and that in a manner far from contemptible, the whole *Iliad*, *Odyssey*, and *Batryomymachia* of Homer, some parts of Hesiod, and Musæus's *Errotopægnion*. As to his dramatic works, they are unequal; nor has he in any of them paid much attention to regularity, the which he has to greatly infringed, as to extend his number of acts in one piece, viz. *Two Wise Men and all the rest Fools*, to two beyond the settled standard. His master-pieces in the dramatic way are his *Bussy D'Amboise*, in tragedy, his *Widow's Tears*, in comedy, and his *Masque*

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of *The Inns of Court*. In his private character he was truly amiable, and maintained a very close acquaintance with the first-rate writers of his time. Yet such was Jonson's natural enviousness of disposition and haughtiness of temper, that, as Chapman began to rise into reputation, he is said to have grown jealous of him, and being, by the death of Shakspeare, left without a rival, strove to continue so, by endeavouring to suppress as much as possible the rising fame of this his friend.

The plays that Chapman wrote were as follow :

1. *The Fountain of New Fashions*. P. 1598. N. P.
2. *The Will of a Woman*. P. 1598. N. P.
3. *Blind Beggar of Alexandria*. C. 4to. 1598.
4. *Humorous Day's Mirth*. C. 4to. 1599.
5. *All Fools*. C. 4to. 1605. D. C.
6. *Eastward Hoe*. C. Assisted by Ben Jonson and Marston. 4to. 1605. D. C.
7. *Gentleman Usher*. C. 4to. 1606.
8. *Monsieur D'Olive*. C. 4to. 1606.
9. *Bussy D'Ambois*. T. 4to. 1607.
10. *Cæsar and Pompey*. T. 4to. 1607.
11. { *Conspiracy of Byron*. T.
12. { two Parts. 4to. 1608.
13. *May Day*. C. 4to. 1611.
14. *Widow's Tears*. C. 4to. 1612. D. C.
15. *The Revenge of Bussy D'Ambois*. T. 4to. 1613.
16. *Masque of the Middle Temple and Lincoln's Inn*. N. D. [1613.]
17. *Two wise Men, and all the rest Fools*. C. M. 4to. 1619.
18. *Alphonsus Emperor of Germany*. T. 4to. 1654.

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19. *Revenge for Honour*. T. 4to. 1654.

20. *The Fatal Love*. A French Trag. N. P.

21. *Tragedy of a Yorkshire Gentlewoman and her Son*. N. P.

There has also been ascribed to him,

22. *The Second Maiden's Tragedy*. MS.

CHARKE, CHARLOTTE. This lady was authoress of three pieces in the dramatic kind, entitled,

1. *The Art of Management*. D. P. 8vo. 1735.

2. *The Carnival*. C. 1735. N. P.

3. *Tit for Tat*. 1743. N. P.

As a daughter of the celebrated Colley Cibber, and sister to Theophilus Cibber, indeed, she seems to have a kind of hereditary claim to some particular notice in a work professedly intended for the recording of such personages and things as have any close connexion with, or reference to, the affairs of the theatre. And although she cannot be considered of equal consequence to the public with either of these her before-named relations; yet as, by a course of strange occurrences, and a disposition apparently of the most romantic and inconsiderate nature she rendered herself the subject of much conversation and censure, and as, like her father and brother she has thought proper to publish to the world some of the adventures of her life, with a view, as should seem, to apologize for part of her conduct, it would certainly be an omission that we could scarcely be justified in, were we not to oblige our readers with a short summary of those adventures which, divested from the number of very trifling incidents with which she had interlarded them, order to swell out her life to

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balk of a volume, may not perhaps be totally unentertaining.

She informs us, that she was the youngest child of the celebrated Laureat, born at a time when her mother was forty-five years of age, and, having borne no children for some years before, began to imagine, that, without this additional blessing, she had fully answered the end of her creation, and therefore seems to conclude, that (exclusive of her parents, by whom she confesses she was treated with the utmost tenderness and affection) she came not only an unexpected, but an unwelcome guest, into the family. To this dislike of her other relations she attributes a very considerable share of her following misfortunes; but, indeed, it must be confessed, that she very early seemed to show a disposition so wild, so dissipated, and so unsuitable to her sex, as must very naturally be supposed to have given disgust to those of her friends, whose wishes were even the most favourable towards her. In short, from infancy she owns she had more of the male than female in her inclinations, and relates two or three droll adventures of her dressing herself up in her father's clothes; her riding out on the back of an ass's foal, when not above four or five years old, &c. that seem an evident foretaste of the like masculine conduct which she pursued through life. At eight years old she was put to school, but had an education bestowed on her more suitable to a boy than to one of the opposite sex; and as she grew up she followed the same plan, being much more frequently in the stable than in the bed-chamber, and fully mistress of the handling of a curry-comb, though totally ignorant of the use of a

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needle. Her very amusements all took the same masculine turn; shooting, hunting, riding races, and digging in a garden, being ever her favourite exercises. She also relates an act of her prowess when a mere child, in protecting the house, when in expectation of an attack from thieves, by the firing of pistols and blunderbusses out at the windows. All her actions seem to have had a boyish mischievousness in them, and she sometimes appears to have run great risk of ending them with the most fatal consequences.

This wildness, however, was put some check to by her marriage, when very young; with Mr. Richard Charke, an eminent performer on the violin; immediately after which she launched into the billows of a stormy world, in which she was, through the whole remainder of her life, buffeted about without ever once reaching a peaceful harbour. Her husband's insatiable passion for women very soon gave her just cause of uneasiness, and in a short time appears to have occasioned a separation. She then applied to the stage, apparently from inclination as well as necessity, and opened with the little part of Mademoiselle, in *The Provoked Wife*, April 28, 1730, which was the last night of Mrs. Oldfield's performance; in which she met with all the success she could expect. From this she rose in her second and third attempts to the capital characters of Alicia, in *Jane Shore*, and Andromache, in *The Distressed Mother*, in which, notwithstanding the remembrance of Mrs. Porter and Mrs. Oldfield, she met with great indulgence from the audience; and, being remarkable for reading well, was

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suffered to go on upon sudden emergencies to read characters of no less importance than those of Cleopatra and Queen Elizabeth. She was after this engaged, at a very good salary and a sufficient supply of very considerable parts, at the Theatre in the Haymarket, and after that at Drury Lane. In a word, she seemed well settled, and likely to have made no inglorious figure in theatrical life, had not that want of consideration and ungovernable impetuosity of passions which ran through all her actions, induced her to quarrel with Mr. Fleetwood, the then manager, whom she not only left on a sudden without any notice given, but even vented her spleen against him in public, by the writing of the first dramatic piece that we have mentioned above; and though that gentleman not only forgave her this injury and restored her to her former station, yet she acknowledges that she afterwards very ungratefully left him a second time, on a cause in which he could incur no share of blame.

Thus having thrown herself out of employment in a profession in which she had a fair apparent prospect of success, she next entered on a business, which, by knowing nothing of, she must be certain to fail in: in a word, she commenced trader, and set up as a grocer and oil-woman, in a shop in Long Acre.

In this station she, with a great deal of humour, describes and rallies her sanguine expectations and absurd proceedings, till, between her own ignorance, and the tricks of sharpers, some of whom cheated, and others robbed her, she was, after having kept shop about three months, forced to throw it up, and set up a great puppet-

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show, over the Tennis-court, in James Street, near the Haymarket. But after some little course of success in this design, it began to fail; and she was reduced to sell for twenty guineas what she says had cost her near five hundred pounds.

During the course of these transactions, Mrs. Charke informs us, that she had highly offended her father, but by what action of her own she does not tell us. She confesses indeed, that she had in some respects justly incurred his displeasure, but is desirous of having it appear that it had been greatly aggravated, and occasioned to hang with a heavier load on her than it would otherwise have done, through the ill offices of an elder sister. However, we cannot help imagining the offence to have been of a very heinous nature, since it is evident Mr. Cibber never after forgave her, nor in her greatest distresses seems to have at all assisted her; a conduct entirely opposite to that humanity and universal benevolence which were so well known to be the characteristics of that gentleman's disposition; and indeed, whatever was the first cause of his abandoning her, it is apparent she took no great care to avoid a further occasion of resentment: for in a piece called *The Battle of the Poets*, in which was a character most abusively and scurrilously aimed at the Laureat, Mrs. Charke, who happened to be a member of the company who performed it, was herself the very person by whom that character was represented; a step which she could not have been compelled to take, but which must have been a voluntary act of her own in the execution of her resentment, somewhat of the same nature with her conduct towards Mr. Fleetwood; but

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which, in consequence of the relation she stood in to Mr. Cibber, must have been the means of throwing an insuperable bar in the way of any reconciliation between them.

But to proceed. During the course of these transactions, Mr. Charke, whom we have before mentioned, had been for some time parted from his wife, and had engaged himself to go over to Jamaica with a gentleman in the mercantile way, where, in about twenty months after his arrival, he died, leaving our heroine once more at liberty to unite herself by the matrimonial tie wherever she should think proper. She therefore informs us, that soon after her parting with her property, as above related, she was very closely addressed by a worthy gentleman, whose name she seems very carefully to conceal, in consequence of a strict vow she had taken never to discover it. To this gentleman she gives us to understand she was united by a secret marriage; but as he did not long survive that union, she was once again left destitute and friendless, nay, even prejudiced in her affairs from a false report of her having by his death come into a very considerable fortune. In short, she was soon after arrested for a small sum; in consequence of which she was compelled to remain for some hours in a bailiff's house. The description she gives of her sensations on this occasion, and the disappointment she met with in her various applications for relief, are natural, but not new; and we cannot say she has done any great honour to the apparent choice she must have made of acquaintance, as she informs us that she had not been half an hour in custody be-

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fore she was surrounded by all the ladies who kept coffeehouses in and about Covent Garden; and we find her discharge at last was brought about entirely by a subscription, formed among a number of well-known prostitutes and public brothel-keepers.

Being now released, her sole means of procuring a livelihood was by seeking out for the lowest kind of theatrical employment, in filling up occasionally such parts as chanced to be deficient in the private exhibitions, or rather butcheries, of some of our dramatic pieces at the Tennis-court, or elsewhere: in which business she seems generally to have chosen the male characters; and, indeed, she most commonly used to be dressed in man's clothes even in private life; the reason of which she affects to make a mystery of, and to imply as if that mystery had some reference to her connexion with the gentleman above mentioned.

Be this as it may, we are informed that, in the progress of her theatrical adventures of this kind, she met with one whereby she was for a short time not a little embarrassed; which was no other than her becoming the object of a tender passion in the bosom of a young lady, who, having an immense fortune in her own possession, thought herself at liberty to make an open profession of her love, and even to offer proposals of matrimony. This circumstance, however, obliged her to a declaration of her sex, to the no small disappointment of the lady; and the company of actors she belonged to soon quitting the town, the affair was hushed up, and the report of it silenced.

In this uncertain kind of employment she continued till, through the recommendation of

her brother, she was received into the family of a certain nobleman, in the character of a valet-de-chambre, or gentleman. In this situation she describes herself as being very happy, till some friends of his Lordship remarking an impropriety in the entertaining one of her sex in that character, she was again discharged, and left to the wide world.

Her next employment was the making and selling of sausages for the support of herself and child. But this failing, she became a waiter at the King's Head tavern at Marybone; commenced afterwards manager of a strolling company of players, and passed through several trivial adventures, but most of them distressful ones, till at length, by the assistance of an uncle, she was enabled to open a public-house, the situation of which she imprudently fixed in Drury Lane; and here, notwithstanding the experience her long acquaintance with misfortune might, one would think, have given her, the same indiscretion and mismanagement, which before had ruined her, still continued to direct her actions, and forced her in a very short time to shut up her house, and dispose of all her effects. She then engaged herself in the Haymarket theatre, under her brother Mr. Theophilus Cibber; but this provision did not long continue, that gentleman and his company being soon after obliged to desist, by virtue of an order from the Lord Chamberlain.

Her next engagement was with the celebrated Mr. Russel, the puppet-show man, by whom, she tells us, she was employed, at a guinea per day, to move his figures during his exhibition at Hickford's Great Room in Brewer Street. But af-

ter his death, the distressful and wretched circumstances of which she has not badly related, she again joined fortunes with different sets of strolling players, among whom she remained for very near nine years.

Her adventures during the course of that time being nothing but one variegated scene of pitiable distresses, of a kind which no one can be a stranger to, who has either seen or read the accounts of those most wretched of all human beings, the members of a mere strolling company of actors, we shall be excused the entering into particulars, and be permitted to proceed to her coming to London in 1755, where she published that narrative of her own life, from which this account is abstracted, and which therefore proceeds so far as to that year. She afterwards kept a public-house at Islington, and was doomed to fall still lower; as we learn from the following narrative of Mr. Whyte, of Dublin, who was present at the transaction: "About the year 1755 she had worked up a novel for the press, which the writer accompanied his friend the bookseller to hear read. Her habitation was a wretched thatched hovel, situated on the way to Islington, in the purlieu of Clerkenwell Bridewell, not very distant from the New-river Head; where, at that time, it was usual for the scavengers to leave the cleanings of the streets, and the priests of Cloacina to deposit the offerings from the temples of that all-worshipped power. The night preceding, a heavy rain had fallen, which rendered this extraordinary seat of the Muses almost inaccessible; so that, in our approach, we got our white

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" stockings enveloped with mud
 " up to the very calves, which
 " furnished an appearance much
 " in the present fashionable style
 " of half-boots. We knocked at
 " the door (not attempting to pull
 " the latch-string), which was
 " opened by a tall, meagre, ragged
 " figure, with a blue apron, indi-
 " cating, what else might have
 " been doubted, the feminine gen-
 " der; a perfect model for the
 " Copper Captain's tattered land-
 " lady, that deplorable exhibition
 " of the fair sex in the comedy of
 " *Rule a Wife*. She, with a tor-
 " pid voice and hungry smile, de-
 " sired us to walk in. The first
 " object that presented itself was a
 " dresser, clean it must be con-
 " fessed, and furnished with three
 " or four coarse delft plates; and un-
 " derneath an earthen pipkin, and a
 " black pitcher with a snip out of
 " it. To the right we perceived,
 " and bowed to, the mistress of
 " the mansion, sitting on a maim-
 " ed chair, under the mantlepiece,
 " by a fire merely sufficient to put
 " us in mind of starving. On one
 " hob sat a monkey, which, by
 " way of welcome, chattered at
 " our going in; on the other, a
 " tabby cat of melancholy aspect;
 " and at our author's feet, on the
 " flounce of her dingy petticoat,
 " reclined a dog, almost a skele-
 " ton! He raised his shagged
 " head, and, eagerly staring with
 " his bleared eyes, saluted us with
 " a snarl. 'Have done, Fidele!
 " these are friends.' The tone of
 " her voice was not harsh; it had
 " something in it humbled and
 " disconsolate; a mingled effort
 " of authority and pleasure. Poor
 " soul! few were her visitors of
 " that description; no wonder the
 " creature barked! A magpie,
 " perched on the top rung of her

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" chair, not an uncomely orna-
 " ment! and on her lap was
 " placed a mutilated pair of bel-
 " lows: the pipe was gone, an
 " advantage in their present office;
 " they served as a succedaneum
 " for a writing-desk, on which lay
 " displayed her hopes and trea-
 " sure, the manuscript of her no-
 " vel. Her inkstand was a broken
 " teacup; the pen worn to a
 " stump: she had but one! A
 " rough deal board, with three
 " hobbling supporters, was brought
 " for our convenience; on which,
 " without further ceremony, we
 " contrived to sit down, and en-
 " tered upon business. The work
 " was read, remarks made, alter-
 " ations agreed to, and thirty gui-
 " neas demanded for the copy.
 " The squalid handmaiden, who
 " had been an attentive listener,
 " stretched forward her tawny
 " length of neck with an eye of
 " anxious expectation! The book-
 " seller offered five! Our author-
 " ess did not appear hurt; disap-
 " pointments had rendered her
 " mind callous: however, some
 " altercation ensued. The visitor,
 " seeing both sides pertinacious, in-
 " terposed, and, at his instance, the
 " wary haberdasher of literature
 " doubled his first proposal; with
 " this saving proviso, that his
 " friend present would pay a moi-
 " ety, and run one half the risk;
 " which was agreed to. Thus
 " matters were accommodated,
 " seemingly to the satisfaction of
 " all parties; the lady's original
 " stipulation of fifty copies for
 " herself being previously acceded
 " to."
 " She concluded a life, which had
 " been one continued course of mi-
 " sery, the evident consequence of
 " folly, imprudence, and absurdity,
 " on the 6th of April 1760, having

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not long survived her father and brother; some account of whose lives our readers will find a little further in this work.

CHARNOCK, JOHN, was born Nov. 28, 1756, the only son of John Charnock, Esq. a native of Barbadoes, and formerly an advocate of eminence at the English bar, by Frances, daughter of Thomas Boothby, Esq. of Chingford, in Essex. About 1767 he was placed at the Rev. Reynell Cotton's school, at Winchester, and went from thence to the college, where, in the station of a commoner, he was under the immediate care of Dr. Joseph Warton, the head master, in whose house he boarded. Having attained to the seniority of the school, and gained the prize medal annually given for elocution, he removed from Winchester to Oxford, and was entered, in 1774, a gentleman commoner of Merton College. Here he soon discovered his passion for literary composition, in a multiplicity of fugitive pieces on various subjects, which appeared in the periodical prints of the time, particularly some political essays under the signatures of Casca, Squib, and Justice. He left the university, to return to a domestic life, wholly unsuited to the boundless activity, both of mind and body, for which he was remarkable, and rendered almost intolerable by certain family differences. He now applied himself to the study of naval and military tactics, in which he soon attained the highest degree of science that can be gained in the closet. Anxious to put in practice the theory of which he had thus become master, he earnestly pressed for permission to embrace the naval or military profession. He was at that time the sole heir to a

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very considerable fortune, and the darling of his parents; and these very facts constituted his greatest misfortune. His request was positively denied; and, unable to resist the impulse of his inclination, he entered as a volunteer into the naval service, and very soon attained that proficiency, of which his publications on the subject will be lasting monuments. A sense of duty, however, withdrew him again into private life; but his mind had received a wound in the disappointment, which was never afterwards healed. He dedicated his retirement incessantly to his pen, the profits of which labour now constituted nearly his whole revenue. Largely benevolent to every case of distress that presented itself to him, and at the same time indifferent to the more common objects of human prudence, it is not to be wondered at that he should fall into embarrassments in his pecuniary circumstances. The sources from which he had the fairest right to expect relief were unaccountably closed against him; and he died, we believe, in the King's Bench, May 16, 1807; leaving a widow, Mary, the daughter of Mr. Peregrine Jones, of Philadelphia, whose conduct in the vicissitudes of her husband's fortune had been exemplary. He was buried at Lee, near Blackheath, with considerable ceremony and expense. Mr. Charnock left behind him a play, which has since been printed, viz.

Loyalty; or, Invasion Defeated.
Hist. Trag. 8vo. 1810.

His other principal works are, *The Rights of a Free People*, 8vo. 1792; *Biographia Navalis*, 6 vols. 8vo. 1794, &c.; *A History of Marine Architecture*, 3 vols. 4to. 1809; and a *Life of Lord Nelson*, 1800.

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CHATTERTON, THOMAS. This extraordinary young man, whose abilities seem to have been destined to create animosities among the learned, was born at Bristol on the 20th of November 1732. His father was master of the charity-school of St. Mary Redcliff, and died when his son was very young. From his father's successor, Mr. Love, he received the only instruction that was bestowed on him in his early years. On the 3d of August 1760, he was admitted into Colston's Bluecoat School, where writing and accounts only were taught, and continued there seven years. He then went into the office of Mr. Lambert, an attorney, with whom he remained until April 1770, when he quitted Bristol, and came to London, determining for the future to rely on his pen for subsistence. He immediately commenced a writer for Magazines and other periodical publications; but the profits arising from these were too small to keep him from distress. On the 22d of August, in the same year, in a fit of despair, he swallowed arsenic, and put a period to his life, at the age of seventeen years, nine months, and two days.

The annals of literature do not furnish an instance of such miraculous talents, as Mr. Walpole properly calls them, being possessed by any person so young as our author was when he destroyed himself; and it is to be lamented that his merit was not known early enough to prevent his wretched catastrophe. Could the several poems, produced under the name of Rowley, be received as genuine, the extent of Chatterton's abilities would still appear amazing, and even from pieces concerning which

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there is no dispute, especially when their number and his age are considered. But when we reflect, that, after every inquiry which some of the most intelligent gentlemen of the present age have made concerning the disputed poems, and the evidence which accompanies them, they are convinced of their being the productions of modern times, and even of Chatterton himself, the unparalleled genius of this youth, and his early propensities towards forgery, must ever engage our attention and astonishment. That all the pieces produced by him were really of his own composition, seems now to be generally acknowledged; and the conscious silence of the advocates for their antiquity sufficiently shows that little can be opposed to the proofs brought in support of his title to them. We therefore venture to ascribe them to him, and on their account insert his name in the present list of dramatic authors.

His dramas are as follow:

1. *The Tournament.* Int.
2. *Ellar.* T. Int.
3. *Goddwyn.* A Tragedy. Utia finished.
4. *The Parliament of Sprites.* Int. 8vo. 1789.
5. *The Revenge.* Burl. 8vo. 1795.
6. *The Woman of Spirit.* Burl. 1770; 8vo. 1803.

He also wrote two scenes of a tragedy called;

7. *The Dowager;* which are still in MS.

CHAVES, A. Of this author we can trace nothing further than that he wrote one play called

The Cares of Love. C. 4to. 1708.

He does not, however, appear to have been a person of any con-

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derable note, by his piece being dedicated to Sir William Read, the mountebank.

CHEEKE, HENRY. Of this gentleman nothing more is known, than the finding his name in Coxeter's MS. notes, as author, or rather as translator from the Italian, of a play called

Free Will. Tr. 4to. Bl. L. No date.

CHERENSI, B. FREERE. A French gentleman, and author of several productions in that language, in various departments of literature; and who professes the following play to have been "his first attempt in the English language:"

The Prejudices. C. 8vo. 1796.

CHERRY, ANDREW, is the eldest son of the late Mr. John Cherry, printer and bookseller, at Lime-rick, in Ireland, and was born in that city Jan. 11, 1762; and, having received a respectable education at a grammar-school there, was intended by his father to be qualified for holy orders by matriculation in a university; but, by disappointments in life, his parent was obliged to abandon this intention, and, at eleven years of age, Andrew was placed under the protection of Mr. James Potts, printer and bookseller, in Dame Street, Dublin, and by him initiated in his art and mystery. From an ancient friendship, which had subsisted between Mr. Potts and Mr. Cherry, Andrew was particularly favoured by his master, and made his constant companion in all recreations, &c. Among other amusements, Mr. Potts was extremely attached to theatrical exhibitions; and, perceiving that his pupil's inclination bent strongly to that point, he seldom visited the theatre without taking young Cherry with him. Thus encouraged, he im-

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bibed an early predilection for the stage;—a general taste of this nature pervades the youth of the Irish metropolis; and many ornaments of the sock and buskin in both kingdoms, at the present day, were, in their juvenile pursuits, the dramatic companions, in private acting, &c. of young Cherry, who had, at the age of fourteen, made his first appearance as Lucia, in the tragedy of *Cato*, in a large room at the Blackamoor's Head, Towers's Street, Dublin. At the age of seventeen, he spurned typography, and boldly entered the dramatic lists, making his *debut* as a professional actor, in a little town called Naas, fourteen miles from Dublin, in a small strolling group, principally composed of runaway boys and girls, and then under the management of a Mr. Martin. His first character was Colonel Feignwell (*Bold Stroke for a Wife*), an arduous task for a boy of seventeen, the character requiring a discrimination so various, and a flexibility of talent that is rarely met with even in the veterans of the stage. The applause was great; and the manager of this *skaring company*, after passing many encomiums on his exertions, presented him with 10*s*.d. as his dividend of the profits of that night's performance. Young Cherry afterwards launched into a most extensive range of characters; for, being blest with a peculiar facility of study, in the space of ten months with this manager, he acted almost all the principal characters in tragedy, comedy, and farce; and, during the same periods, suffered all the vicissitude and distress concomitant to such a precarious mode of existence. His friends have heard him declare, that, though constantly employed

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in such laborious study as is implied in what we have just said of his range of characters, he never was in possession of a guinea during the whole ten months; he was frequently without the means of common sustenance, and sometimes even unable to buy the very candles by which he should study the characters that were so numerous allotted to him. In the town of Athlone, we are told, a circumstance of particular distress attended our hero; but which he bore with all the magnanimity that dramatic ardour could inspire. The business of the theatre was suspended for a short time, in consequence of the benefits having turned out bad: the manager was resolved not to waste any more bills, but wait for the races, which were to commence in a few days. Our hero being of a timid and bashful turn, and assisted by a portion of youthful pride, was incapable of making those advances, and playing off that train of theatrical tricking, by which means benefits are frequently obtained in the country, and therefore he had been less successful than many of his brethren. His landlady, perceiving there was no prospect of payment, satisfied herself for the trifle already due, by seizing on the remnant of our hero's wardrobe; and knowing she could dispose of her lodgings to more advantage during the races, turned him out to the mercy of the winter's wind, which he endured with all his former philosophy. He rambled carelessly about the streets, sometimes quoting passages to himself, both comic and serious, that were analogous to his situation, but without forming one determined idea of where he was to rest his house-

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less head. Towards the close of the evening he strolled by accident into the lower part of the theatre, which had formerly been an inn, and was then occupied by a person whose husband had been a serjeant of dragoons, for the purpose of retailing refreshments, &c. to those who visited the theatre. After chatting until it grew late, the woman hinted to our hero that she wished to go to bed, and begged he might retire; upon which he replied, in the words of Don John, "I was just thinking of going home, but that I have no lodging." The good woman, taking the words literally, inquired into the cause, with which he acquainted her without disguise. Being the mother of a family, she felt severely for his distressed situation: at that time he did not possess a single halfpenny in the world, nor the means of obtaining one. The poor creature shed tears of regret that she could not effectually alleviate his misfortune. He endeavoured to assume a careless gaiety; but the woman's unaffected sorrow brought the reflection of his own disobedience to his mind, and he dropped tears in plentiful libation: in his grief he saw the sorrow of his parents, whom he had deserted, to follow what he began to perceive a mad career, in despite of the many unanswered remonstrances he had received, with a fair promise of forgiveness and affection, should he return to his business. This philanthropic female lamented that she could not furnish him with a bed, but offered to lend him her husband's cloak, and to procure a bundle of dry hay, that he might sleep in an empty room in her house. His heart was too full to pay his gratitude in words; his

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eyes thanked her; he wept bitterly, accepted her kind offer, and retired to rest. The intruding any further on her kindness was painful to him, as she was struggling to maintain a numerous offspring. He therefore carefully avoided the house at meal-times, and wandered through the fields or streets, until he supposed their repasts were finished: at last, so overcome by fasting and fatigue, that he could not rest, he rose from his trooper's cloak in the dead of the night, and explored the kitchen, searching the dresser and all its shelves and drawers, in hopes of finding something that might satisfy the cravings of his appetite, but in vain. On his return to his hay-truss, he accidentally struck against the kitchen table, the noise of which he feared might alarm the family; and, uncertain of the real cause of his leaving his apartment at that hour, they might naturally suppose that his purpose was to rob the house, as a reward for their hospitality: the idea added to the misery he then suffered; he trembled, he listened, but all was quiet; and then renewed his search (for his hunger overcame his fears), and to his gratification he found a large crust of stale bread, which he was afterwards informed had been used for rubbing out some spots of white paint from the very cloak that composed his bedding; he, however, ate it with avidity, as he was entering on the fourth day without the least refreshment, and returned heartfelt thanks to Providence, whose omnipotent hand was stretched in the very critical moment, to save him from the most dreadful of all possible deaths, starving.

At length, after enduring more than the usual hardships attendant on a strolling life, he left the stage,

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once more "returned to reason" and the shop," and remained at home upwards of three years. Anon the theatrical drum beat in his ears; he forgot the misery of his former campaigning; the glory of it only remaining in his recollection; and, after making some excursions of little moment, he joined a respectable corps under the command of Mr. Richard William Knipe, a well-known dramatic veteran, a scholar, and a gentleman, whose facetious and eccentric character will be ever remembered with pleasure by all who knew him. In his company Cherry enjoyed much comfort and satisfaction, and remained attached to it till Mr. Knipe's death; he then joined the principal provincial company of Ireland under the management of Mr. Atkins, where he filled a most extensive round of characters, and for many years was the popular favourite of the north of Ireland. Here he married the daughter of his old friend and manager Mr. Knipe, by whom he has had a large family.

Mr. Ryder having, in 1787, been engaged for Covent Garden, Mr. Cherry, whose provincial reputation had reached the capital, was called up from Belfast to supply his place at the Theatre Royal, Smock Alley, Dublin. Here, for six years, *little Cherry* (as he was familiarly called) stood at the top of his profession in the comic line.

Having long entertained a desire of visiting England, he engaged himself and Mrs. Cherry to Tate Wilkenson, at the time when Mr. Fawcett was called to Covent Garden, whose situation he filled at the Theatre Royal of York, Hull, &c. for three years; when he again returned to his native country. He continued two seasons in

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Ireland; after which the manager's irregular payments, and other disgusting circumstances, induced him to return to England. He accepted an engagement with Messrs. Ward and Banks, managers of the Theatre Royal, Manchester, where, with his wife, he successfully performed two years. From thence he went to Bath, and for four seasons enjoyed an ample share of public favour.

On the abdication of the late Mr. King, Mr. Cherry was engaged at Drury Lane, where he made his appearance on the 25th of September 1802, in the characters of Sir Benjamin Dove and Lazarillo, and was received with great applause.

Quitting now Mr. Cherry as an actor, it remains for us to notice him as a dramatic writer; in which character we have to assign to him the following pieces:

1. *Harlequin on the Stocks*. Pant. Rom. 1793.

2. *The Outcasts*. Opera. 1796. Not printed.

3. *Soldier's Daughter*. C. 8vo. 1804.

4. *All for Fame*. Com. Sketch. 1805. N. P.

5. *The Village*. C. 1805. N. P.

6. *The Travellers*. Op. Dram. 8vo. 1806.

7. *Thalia's Tears*. Poet. Effus. 1806. N. P.

8. *Spanish Dollars*. M. Ent. 8vo. 1806.

9. *Peter the Great*. Op. Dr. 8vo. 1807.

10. *A Day in London*. C. 1807. Not printed.

Mr. Cherry is at present manager of a theatrical company in Wales.

CHETTLÉ, HENRY. Of this prolific writer, who seems to have been assisting in many dramatic

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productions by other authors of his time, only one piece, entirely his own, will be seen to have been printed, according to the following list:

1. *Aeneas's Revenge*. Tr. 1598. N. P.

2. *Black Batman*. P. 1598. N. P.

3. *Hot Anger soon cold*. P. 1598. N. P.

4. *Play of a Woman*. 1598. N. P.

5. *'Tis no Deceit to deceive the Deceiver*. P. 1598. N. P.

6. *Agamemnon*. P. 1599. N. P.

7. *Damon and Pythias*. P. 1599. N. P.

8. *Stepmother's Tragedy*, Play. 1599. N. P.

9. *The Wooing of Death*. P. 1599. N. P.

10. *All is not Gold that glisters*. P. 1600. N. P.

11. *The Golden Ass*. P. 1600. N. P.

12. *Love parts Friendship*. P. 1601. N. P.

13. *The Orphan's Tragedy*. P. 1601. N. P.

14. *Robert Earl of Huntingdon's Death*. H. P. 4to. 1601. [in conjunction with Mundy.]

15. *Sebastian, King of Portugal*. P. 1601. N. P.

16. *Too Good to be True*. P. 1601. N. P.

17. *Danish Tragedy*. 1602. N. P.

18. *Felmelaneo*. P. 1602. N. P.

19. *Jane Shore*. P. 1602. N. P.

20. *Jephtha*. P. 1602. N. P.

21. *Lady June*. P. 1602. N. P.

22. *The London Florentine*. P. 1602. N. P.

23. *Tobias*. P. 1602. N. P.

24. *Hoffman*. T. 4to. 1631.

To Chettlé also has been ascribed,

25. *Cardinal Wolsey*. P. 1601. N. P.

CHETWOOD, WILLIAM RUFUS. This author for some time kept a

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bookseller's shop in Covent Garden. He was also for twenty years prompter to Drury Lane theatre, and in that very laborious and useful office was esteemed to have great excellence. Though no actor himself, yet, from being so conversant with the stage, and with the various manners of different eminent performers, he became no bad theatrical instructor; and to the pains he took in that business some considerable actors stood indebted for part at least of their early approbation. In particular it has been asserted, not only by Mr. Chetwood himself, but by others, that Mr. Barry received his first rudiments of theatrical action from this gentleman; as did also a lady, who for many years stood in high estimation with the audiences of Dublin, viz. Mrs. Fitzhenry, formerly Mrs. Gregory.

Mr. Chetwood by his first wife had a daughter, who was bred up to the theatrical life, and was married to one Mr. Gemea. His second wife was a grand-daughter of Mr. Colley Cibber. Mr. Chetwood was living in Dublin in the year 1760, when a play was acted for his benefit. He was then a prisoner for debt, and, in a note to the prologue spoken on that occasion, it was asserted, that his old pupil Barry, in his greatest distress, had refused him any assistance! He survived till March 3, 1766. Chetwood wrote some pieces in the novel way, and a work called *A General History of the Stage*, which, however, has very little, or rather indeed no merit. He has also written the following dramatic pieces:

1. *The Stock-Jobbers; or, The Humours of Exchange Alley.* C. 8vo. 1720.

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2. *South-Sea.* F. 8vo. 1720.
3. *Lover's Opera.* 8vo. 1729.
4. *Generous Free Mason.* T. C. F. B. Opera. 8vo. 1731.

CHRISTIAN, LIEUTENANT T. P. has published two dramatic pieces, viz.

1. *Revolution.* Hist. Play. 8vo. 1790.
2. *The Nuptials.* Mus. Dram. 8vo. 1791.

CHRISTOPHERSON, JOHN, one of the first Fellows of Trinity College, Cambridge, and afterwards Bishop of Chichester, wrote, both in Latin and Greek,

- Jephtha.* T. 1546.

CIBBER, COLLEY. This gentleman, to whom the English stage has been in many respects highly obliged, both as an actor and a writer; and in the latter character doubly so, by being not only greatly assistant in supporting it by his numerous and entertaining dramatic pieces, but also its historiographer through a long and important period; has given us so very pleasing and impartial a detail of the most material circumstances of his life, that we cannot apply to a more perfect source of intelligence concerning it than what that work will afford us, more especially as in it he has drawn the most candid portrait of the features of his mind, as well as the clearest narrative of the effects produced by the different combinations of the several parts of his natural disposition. From that, therefore, the greater part of the following account will, in as concise a manner as possible, be abstracted.

Mr. Cibber was born on the 6th of November, O. S. 1671, in Southampton Street, Covent Garden. His father, Caius Gabriel Cibber, was a native of Holstein,

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and came into England, to follow his profession of a statuary, some time before the restoration of King Charles II. The eminence to which he attained in his art may be judged from the two celebrated images of raging and melancholy madness on the two piers of the great gate of Bethlehem Hospital, and also by the basso relievo on the pedestal of that stupendous column called the Monument, erected in commemoration of the great fire of London in 1666. His mother was the daughter of William Colley, Esq. of Glaiston in Rutlandshire, whose father, Sir Anthony Colley, by his steady attachment to the royal cause, during the troubles of King Charles I.'s reign, reduced his estate from three thousand to about three hundred pounds per annum. The family of the Colleys, though extinct by the death of our laureat's uncle, Edward Colley, Esq. from whom he received his Christian name, and who was the last heir male of it, had been a very ancient one; it appearing from Wright's *History of Rutlandshire*, that they had been sheriffs and members of Parliament from the reign of Henry VII. to the latter end of King Charles I. In 1682 he was sent to the free-school of Grantham in Lincolnshire, where he stayed till he got through it, from the lowest form to the uppermost; and such learning as that school could give him is, as he himself acknowledges, the most he could pretend to. About 1689 he was taken from school, to stand for the election of children into Winchester College; but, having no further interest or recommendation than that of his own naked merit, and the being descended by the mother's side from William of Wickham the

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founder, it is not to be wondered at that he was unsuccessful. Rather pleased with what he looked on as a reprieve from the confined life of a schoolboy, than piqued at the loss of his election, he returned to London, and there, even thus early, conceived an inclination for the stage, which, however, he, on more considerations than one, thought proper to suppress; and therefore wrote down to his father, who was at that time employed at Chatsworth in Derbyshire, by the Earl (afterwards Duke) of Devonshire, in the raising that seat to the magnificence it has ever since possessed, to entreat of him that he might be sent as soon as possible to the university. This request his father seemed very inclinable to comply with, and assured him in his answer, that, as soon as his own leisure would permit, he would go with him to Cambridge, at which university he imagined he had more interest to settle him to advantage than at Oxford; but in the mean time sent for him down to Chatsworth, that he might in the interim be more immediately under his own eye.

Before young Cibber, however, could set out on his journey for that place, the Prince of Orange, afterwards King William III. had landed in the west, so that, when our author came to Nottingham, he found his father in arms there among the forces which the Earl of Devonshire had raised to aid that prince. The old man, considering this as a very proper season for a young fellow to distinguish himself in, and being besides too far advanced in years to endure the fatigue of a winter campaign, entreated the Earl of Devonshire to accept of this son in his room,

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which his Lordship not only consented to, but even promised, that, when affairs were settled, he would further provide for him. Thus all at once was the current of our young hero's fortune entirely turned into a new channel, his thoughts of the university were smothered in ambition, and the intended academician converted, to his inexpressible delight, into a campaigner.

They had not been many days at Nottingham before they heard that Prince George of Denmark, with some other great persons, were gone off from the King to the Prince of Orange, and that the Princess Anne, fearing her father's resentment, in consequence of this step of her consort, had withdrawn herself from London in the night, and was then within half a day's journey of Nottingham; and moreover, that a thousand of the King's dragoons were in pursuit of her, in order to bring her back prisoner to London. Although this last article was no more than a false alarm, being one of the stratagems made use of over the whole kingdom, in order to excite and animate the people to their common defence; yet it obliged the troops to scramble to arms in as much order as their consternation would admit of, to hasten to her assistance or rescue; but they had not advanced many miles on the London road, before they met the Princess in a coach, attended only by Lady Churchill and Lady Fitzharding, whom they conducted through the acclamations of the people to Nottingham, where they were that night entertained at the charge of the Earl of Devonshire. On this occasion, Mr. Cibber being desired by his Lordship's maitre d'hotel to attend, the post assigned him

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was to observe what the Lady Churchill, afterwards Duchess of Marlborough, might call for; and, from the manner in which he has made mention of that lady, it is apparent that her charms at that time made such an impression on his young heart, as, though the immense distance of her rank obliged, and at the same time perhaps enabled, him to suppress, yet even a course of fifty years, which passed between that period and the time of his writing his *Apology*, could not entirely efface.

From Nottingham the troops marched to Oxford, where the Prince and Princess of Denmark met. Here the troops continued in quiet quarters till, on the settling of the public tranquillity, they were remanded back to Nottingham, and those who chose it were granted their discharge; among whom was our author, who now quitted the field, and the hopes of military preferment, and returned to his father at Chatsworth. And now his expectations of future fortune, in a great measure, depended upon the promises of patronage which he had received from the Earl of Devonshire, who, on being reminded of them, was so good as to desire his father to send him to London in the winter, when he would consider of some provision for him; and our author, with equal honour and candour, acknowledges that it might well require time to consider it, for that it was then much harder to know what he was really fit for, than to have got him any thing he was not fit for. During his period of attendance on this nobleman, however, a frequent application to the amusements of the theatre awakened in him his passion for the stage, which he seemed now

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determined on pursuing as his *summum bonum*, and, in spite of father, mother, or friends, to fix on as his *ne plus ultra*.

Previous, however, to our proceeding to the theatrical anecdotes of his life, it may be proper to mention one circumstance, which, though it happened somewhat later than his first commencing actor, we cannot, without an improper interruption, introduce, with any chronological exactness, unless by breaking into the thread of our narrative hereafter; yet which is an event constantly of importance in every man's history, and which he himself mentions as an instance of his discretion, more desperate than that of preferring the stage to any other views of life. This is no other than his marriage, which he entered into about the year 1693, before he was quite twenty-two years of age, merely on the plan of love, at a time when he himself informs us he had no more than twenty pounds a year, which his father had assured to him, and twenty shillings per week from the theatre, which could not amount to above thirty pounds per annua more. The lady he married was sister to John Shore, Esq. who for many years was serjeant-trumpet of England; to which gentleman as Mr. Cibber was one day paying a visit, his ear was charmed with the harmony of a female voice, accompanied by a finger which performed in a masterly manner on a harpsichord: being informed, on an inquiry which an unusual curiosity urged him to make, that both the voice and hand belonged to the sister of his friend, he begged to be introduced, and at first sight was captivated with the view of every personal charm that could render a female

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amiable and attractive. Nor was she less delighted with the sprightliness of his wit, and the easy gaiety of his address. In short, a courtship quickly commenced on the foundation of a mutual passion, and terminated in a marriage contrary to the consent of the young lady's father, who, though he afterwards thought proper to give her some fortune, yet, in the suddenness of his resentment, put it out of his own power to bestow on her all that he had originally intended her, by appropriating great part of what he had so designed her to the building of a little retirement on the Thames, which was called Shore's Folly, and which has been demolished for many years past.

But to proceed to his dramatic history. It appears to have been about February 1689, when our author first became a dangler about the theatre, where for some time he considered the privilege of every day seeing plays a sufficient consideration for the best of his services; so that he was full three quarters of a year before he was taken into a salary of ten shillings per week. The insufficiency of his voice, and the disadvantages of a meagre uninformed person, were bars to his setting out as a hero; and all that seemed promising in him was an aptness of ear, and in consequence of that a justness in his manner of speaking. The parts he played were very trivial; that in which he was first taken any considerable notice of being of no greater consequence than the Chaplain in *The Orphan*; and he himself informs us, that the commendations he received on that occasion from Goodman, a veteran of eminence on the stage, which he had at that time quitted,

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filled him with a transport which could scarcely be exceeded by those of Alexander or Charles XII. at the head of their victorious armies. His next step to fame was in consequence of Queen Mary's having commanded *The Double Dealer* to be acted; when Mr. Kynaston, who originally played Lord Touchwood, being so ill as to be entirely incapable of going on for it, Mr. Cibber, on the recommendation of Congreve, the author of the play, undertook the part, and at that very short notice performed it so well, that Mr. Congreve not only paid him some very high compliments on it, but recommended him to an enlargement of salary from fifteen to twenty shillings per week. But even this success did not greatly elevate the rank of estimation in which he stood with the patentees as an actor; for, on the opening of Drury Lane theatre in 1695, with the remainder of the old company, on the revolt of Betterton and several of the principal performers to Lincoln's Inn Fields, an occasional prologue which he had written, although acknowledged the best that had been offered, and very readily paid for, yet would not be admitted to an acceptance on any other terms than his absolutely relinquishing any claim to the speaking it himself.

Soon after, his accepting of the part of Fondlewife in *The Old Bachelor* on a sudden emergency (in which, by the closest imitation of Dogget, who had been the original performer of it, not only in dress, but in voice and manner, he obtained an almost unbounded plaudit from the audience), gave him some little flight of reputation; yet not only this, but even the applause which in the ensuing year he obtained, both as an author

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and actor, by his first comedy, called *Love's Last Shift*, or *The Fool in Fashion*, were insufficient to promote him to any considerable cast of parts, till the year 1697; when Sir John Vanbrugh did him a double honour, viz. first, by borrowing the hint of his comedy for the writing of his *Relapse*, by way of sequel to it; and, secondly, by fixing on him for the performance of his favourite character in it of Lord Foppington. In 1707, however, we find him considered by Mr. Rich, the patentee, as of some consequence, by his excepting him from the number of the performers whom he permitted Mr. Swiney to engage with for his theatre in the Haymarket (though our author, on finding himself slightly used by this manager, paid no regard to that exception, but joined Swiney); and in the ensuing year, when his friend Colonel Brett obtained a fourth share in the patent, and the performers formed a coalition, and returned to Drury Lane, Mr. Cibber also acceded to the treaty, and returned with them; but, on the silencing of the patent in 1709, he, together with Wilks, Dogget, and Mrs. Oldfield, went over again to Mr. Swiney.

In 1711 he became united, as joint-patentee with Collier, Wilks, and Dogget, in the management of Drury Lane theatre; and afterwards in a like partnership with Booth, Wilks, and Sir Richard Steele. During his latter period which did not entirely end till 1731, the English stage was perhaps in the most flourishing state it ever enjoyed. But the loss of Booth, Mrs. Oldfield, Mrs. Porter, and Mr. Wilks, lopping off its principal supports, Mr. Cibber sold out his share of the patent, and retired

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from the public business of the stage; to which, however, he at a few particular periods occasionally returned, performing at no less a salary, as we have been informed, than fifty guineas per night; and in the year 1745, though upwards of seventy-four, he appeared in the character of Pandulph, the Pope's legate, in his own tragedy, called *Papal Tyranny*, which he performed, notwithstanding his advanced age, with great vigour and spirit.

What might perhaps be an additional inducement to this gentleman to leave the stage at the time he did (when, as he himself tells us, though it began to grow late in life with him, yet, still having health and strength enough to have been as useful on the stage as ever, he was under no visible necessity of quitting it), might be his having, in the year 1730, on the death of Mr. Eusden, been promoted to the vacant laurel; the salary annexed to which, together with what he had saved from the emoluments of the theatre, and the sale of his share in the patent, set him above the necessity of continuing on it. After a number of years, passed in the utmost ease, gaiety, and good-humour, he departed this life, at Islington, on the 12th of December 1757; his man-servant (whom he had talked to by his bedside at six in the morning, in seeming good health) finding him dead at nine, lying on his pillow, just as he left him. He had recently completed his 86th year.

Mr. Cibber has, in his own *Apology* for his life, drawn so open and candid a portrait of himself in every light in which we can have occasion to consider him, that we can by no means do more justice to his character than by taking se-

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parately the various features of that portrait, to enable the reader to form an idea of him in the several points of view, of a man, an actor, and a writer.

As a man, he has told us, that, even from his school-days, there was ever a degree of inconsistency in his disposition; that he was always in full spirits; in some small capacity to do right, but in a more frequent alacrity to do wrong; and consequently often under a worse character than he wholly deserved. A giddy negligence always possessed him; insomuch, that he tells us, he remembers having been once whipped for his theme, though his master told him at the same time, that what was good of it was better than any boy's in the form. The same odd fate frequently attended the course of his later conduct in life; for the indiscretion, or at least unskilful openness with which he always acted, drew more ill-will towards him than men of worse morals and more wit might have met with; whilst his ignorance and want of jealousy of mankind was so strong, that it was with reluctance he could be brought to believe any person he was acquainted with, capable of envy, malice, or ingratitude. In short, a degree of vanity, sufficient to keep him ever in temper with himself; blended with such a share of humility as made him sensible of his own follies, ready to acknowledge them, and as ready to laugh at them; a sprightly readiness of wit and repartee, which frequently enabled him to keep the laugh in his favour, with a fund of good-nature, which was not to be ruffled when the jest happened to run against him; together with a great natural quickness of parts, and an intimate acquaintance with elegant

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and polite life; seem to be the principal materials of which his character was composed. Few men had more personal friends and admirers, and few men, perhaps, a greater number of undeserved enemies. A steady attachment to those Revolution principles which he first set out with in life, though not pursued by him with virulence or offence to any one, created a party against him, which almost constantly prevented his receiving those advantages from his writings, or that applause for his acting, which both justly merited. Yet, that the malevolence of his opponents had very little effect on his spleen, is apparent through the whole course of his disputes with Mr. Pope; who, though a much superior writer with respect to sublimity and correctness, yet stood very little chance when obliged to encounter with the keenness of his raillery, and the easy unaffected nonchalance of his humour. In a word, he seemed most truly of Sir Harry Wildair's temper, whose spleen nothing could move but impossibilities. Nor did it seem within the power of even age and infirmity to get the better of this self-created happiness in his disposition; for even in the very latter years of his life, when amidst a circle of persons, not one of whom perhaps had attained to the third part of his age, yet has Mr. Cibber by his easy good-humour, liveliness of conversation, and a peculiar happiness he had in telling a story, been apparently the very life of the company, and, but for the too evident marks of the hand of time on his features, might have been imagined the youngest man in it. Add to this, that, besides these superficial *agré-mens*, he was possessed of great

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humanity, benevolence, and universal philanthropy; and, by continued actions of charity, compassion, and beneficence, ever bore the strongest testimonial to his being master of that brightest of all sublunary gems, a truly good heart.

As an actor, nothing can surely be a stronger proof of his merit than the eminence to which he attained in that profession, in opposition to all the disadvantages which, by his own account, we find he had to struggle with. For, exclusive of the pains taken by many of his contemporaries to keep him below the notice of the public, Nature seemed herself to oppose his advancement.

His person, at first, though not ill-made, was, he tells us, meagre and uninformed (but this defect was probably soon amended, as he latterly had a figure of sufficient fulness and weight for any part); his complexion was pale and dismal, and his voice weak, thin, and inclining to the treble. His greatest advantages seem to have been those of a very accurate ear, and a critical judgment of nature. His chief excellency lay in the walk of fops and feeble old men in comedy, in the former of which he does not appear ever to have been excelled in any period before him, or nearly equalled in any since. Yet it is apparent, that he frequently acted parts of consequence in tragedy, and those too, if not with the admiration; yet with the patient sufferance of the audience; and the rank of estimation he stood in, with respect to the public, in the opposed lights of a tragedian and a comic performer, cannot be better described than in his own words: "I was vain enough to "think," says he, "that I had

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"more ways than one to come at applause, and that, in the variety of characters I acted, the chances to win it were the strongest on my side. That, if the multitude were not in a roar to see me in Cardinal Wolsey, I could be sure of them in Alderman Fondlewife. If they bated me in Iago, in Sir Fopling they took me for a fine gentleman. If they were silent at Syphax, no Italian eunuch was more applauded than I when I sung in Sir Courtly. If the morals of *Æsop* were too grave for them, Justice Shallow was as simple and as merry an old rake as the wisest of our young ones could wish me. And though the terror and detestation raised by King Richard might be too severe a delight for them, yet the more gentle and modern vanities of a Poet Bayes, or the well-bred vices of a Lord Foppington, were not at all more than their merry hearts, or nicer morals, could bear."

Though, in this account, Mr. Cibber has spoken with great moderation of himself; yet it is apparent that he must have had great merit in tragedy as well as comedy, since the impression he made on the audience was nearly the same in both; for as it is well known that his excellence in representing the fops induced many to imagine him as great a coxcomb in real life as he appeared to be on the stage; so, he informs us, that from the delight he seemed to take in performing the villainous characters in tragedy, half his auditors were persuaded that a great share of the wickedness of them must have been in his own nature. But this he confesses that he looked on in the very light we view it

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in, in this place, rather as a praise than a censure of his performance, since aversion in that case is nothing more than an hatred incurred for being like the thing one ought to be like.

The third and last view, in which we are to consider him, is that of a writer. In this character he was at times very severely handled by some of his contemporary critics; but by none with more harshness than Mr. Pope. Party zeal, however, seems to have had a large share in exciting the opposition against him, as it is apparent, that, when uninfluenced by prejudice, the audience has, through a course of more than a century, received great pleasure from several of his plays, which have constantly formed part of the entertainment of every season, and some of them repeatedly performed with that approbation which they undoubtedly merit. The most important charge against him seems to have been, that his plots were not always his own; which reflection would have been just, had he produced no plays but such as he had altered from other authors; but in his first letter to Mr. Pope he assures us, and with great truth, that his *Fool in Fashion* and *Careless Husband*, in particular, were as much (if not so valuable) originals as any thing his antagonist had ever written. And in excuse for those which he did only alter, or indeed compile from others, it is evident that they were for the most part composed by collecting what little was good in perhaps several pieces which had had no success, and were laid aside as theatrical lumber. On this account he was frequently treated as a plagiarist; yet it is certain, that many of those plays which had

been dead to the stage out of all memory, have, by his assisting hand, not only been restored to life, but have even continued ever since in full spirit and vigour. On this account surely the public and the original authors are greatly indebted to him; that sentiment of the poet being certainly true,

*Chi trae l'anima dal sepolcro, ed in vita la
serba.* PETRARCH.

Nor have other writers been so violently attacked for the same fault. Mr. Dryden thought it no diminution of his fame to take the same liberty with *The Tempest* and the *Troilus and Cressida* of Shakspeare. Nor do these altered plays, as Mr. Cibber justly pleads, take from the merit of those more successful pieces which were entirely his own. A tailor that can make a new coat well, is not surely the worse workman because he can mend an old one; a cobbler may be allowed to be useful, though no one will contend for his being famous; nor is any man blameable for doing a little good, though he cannot do so much as another. Besides, Mr. Cibber candidly declares, that whenever he took upon him to make some dramatic play of an old author fit for the stage, it was because he did not see that set him to work as a good housewife will mend old linen when she has not better employment; but that when he was more warmly engaged by a subject entirely new, he did not think it a good subject, when it seemed worthy of an other pen than his own, and might prove as useful to the better as profitable to a writer. And indeed, this essential piece of merit must be granted to his own original plays, viz. that they always read as the improvement of the mind as well as

the entertainment of the eye; and that vice and folly, however pleasingly habited, are constantly lashed, ridiculed, or reclaimed in them, and virtue as constantly rewarded.

There is an argument, indeed, which might be pleaded in favour of this author, were his plays possessed of a much smaller share of merit than is to be found in them; which is, that he wrote, at least in the early part of his life, through necessity, for the support of his increasing family; his precarious income as an actor being then too scanty to supply it with even the necessities of life: and with great pleasantry he acquaints us, that his muse and his spouse were equally prolific; that the one was seldom mother of a child, but in the same year the other made him the father of a play; and that they had had a dozen of each sort between them, of both which kinds some died in their infancy, and near an equal number of each were alive when he quitted the theatre. No wonder then, when the Muse is only called upon by family duty, that she should not always rejoice in the fruit of her labour. This excuse, we say, might be pleaded in Mr. Cibber's favour: but we must confess ourselves of the opinion, that there is no occasion for the plea; and that his plays have merit enough to speak in their own cause, without the necessity of begging indulgence. His plots, whether original or borrowed, are lively and full of business: yet not confused in the action, nor heaped in the catastrophe. His characters are well drawn, and his dialogue easy, genteel, and natural. And if he has not the dramatic wit of a Congreve or a Vanbrugh, yet there is a luxuriance of fancy in his

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thoughts, which gives an almost equal pleasure, and a purity in his sentiments and morals, the want of which, in the above-named authors, has so frequently and so justly been censured. In a word, we think the English stage as much obliged to Mr. Cibber, for a fund of rational entertainment, as to any dramatic writer this nation has produced, Shakspeare only excepted; and one unanswerable evidence has been borne to the satisfaction the public have received from his plays, and such an one as no author besides himself can boast, viz. that although the number of his dramatic pieces is very extensive, a considerable part are now, and seem likely to continue, on the list of acting and favourite plays.

As a writer, exclusive of the stage, his two letters to Mr. Pope, and his *Apology for his own Life*, are too well known, and too justly admired, to leave us any room to expatiate on their worth. His dramatic pieces are,

1. *Love's Last Shift*. C. 4to. 1696.
2. *Woman's Wit*. C. 4to. 1697.
3. *Xerxes*. T. 4to. 1699.
4. *King Richard the Third*. T. altered. 4to. 1700.
5. *Love makes a Man*. C. 4to. 1701.
6. *She wou'd and She wou'd not*. C. 4to. 1703.
7. *Careless Husband*. C. 4to. 1705.
8. *Perolla and Izadora*. Trag. 4to. 1706.
9. *School Boy*. Com. 4to. 1707.
10. *Comical Lovers*. C. 4to. [1707.]
11. *Double Gallant*. C. 4to. [1707.]
12. *Lady's last Stake*. C. 4to. [1708.]
13. *Rival Fools*. C. 4to. [1709.]

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14. *Myrtillo*. Pastoral Interlude. 8vo. 1715.
 15. *Hob; or, The Country Wake*. F. 12mo. 1715.
 16. *Venus and Adonis*. Masque. 8vo. 1716.
 17. *Nonjuror*. C. 8vo. 1718.
 18. *Ximena*. T. 8vo. 1719.
 19. *Refusal*. C. 8vo. 1721.
 20. *Cæsar in Egypt*. Tr. 8vo. 1725.
 21. *Provok'd Husband*. Com. (Part by Sir John Vanbrugh.) 8vo. 1728.
 22. *Rival Queens*. Comical Tragedy. 8vo. 1729.
 23. *Love in a Riddle*. Pastoral. 8vo. 1729. [Misprinted 1719.]
 24. *Damon and Phillida*. Ballad Op. 8vo. 1729.
 25. *Papal Tyranny in the Reign of King John*. T. 8vo. 1745.
 26. *The Lady's Lecture*. Theat. Dial. 8vo. 1748.
- His name is put to an opera, called,
27. *Chuck*. 1736.
- Daniel Defoe ascribes to him the anonymous tragedy, called,
28. *Cinna's Conspiracy*. 4to. 1713.
- We have also heard attributed to Cibber,
29. *The Temple of Dulness*. C. O. 4to. 1745.
- And Oulton's List names a piece, probably an abridgment of this last, called,
30. *Capochio and Dorianna*. M. E. 4to. N. D.
- CIBBER, SUSANNA-MARIA. This lady, whose maiden name was Arne, and whose merit as an actress was well known, and long established, was the daughter of an eminent upholsterer in Covent Garden, and sister to that great musical composer Dr. Thomas Augustine Arne. Her first appearance on the stage was as a singer;

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in which light the sweetness of her voice and the strength of her judgment rendered her very soon conspicuous. In the year 1736, however, she made her first attempt as a speaking performer, in the character of *Zara*, in Mr. Hill's tragedy of that name, being its first representation at Drury Lane; in which part she gave both surprise and delight to the audience, who were no less charmed with the beauties of her present performance, than with the prospect of future entertainment from so valuable an acquisition to the stage; a prospect which was ever after perfectly maintained, and a meridian lustre shone forth fully equal to what was promised from the morning dawn. And though it may not appear to have any immediate relation with our present design, yet we cannot, with justice to her merits, dispense with the transmitting down to posterity, by this opportunity, some slight idea of this capital ornament of our stage. Her person was perfectly elegant; for although she somewhat declined beyond the bloom of youth, and even wanted that *embonpoint* which sometimes is assistant in concealing the impression made by the hand of time, yet there was so complete a symmetry and proportion in the different parts which constituted this lady's form, that it was impossible to view her figure and not think her young, or look in her face and not consider her handsome. Her voice was beyond conception plaintive and musical, yet far from deficient in powers for the expression of resentment or disdain; and so much equal command of feature did she possess for the representation of pity or rage, of complacency or disdain, that it would

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be difficult to say whether she affected the hearts of an audience most, when playing the gentle, the delicate *Celia*, or the haughty, the resenting *Hermione*; in the innocent love-sick *Juliet*, or in the forsaken, the enraged *Alicia*. In a word, through every cast of tragedy she was admirable; and, could we forget the excellence of a *Pritchard*, we should be apt to say, inimitable. She made some attempts in comedy. They were, however, in no degree equal to her excellence in the opposite walk; and, indeed, after the mention we have just made of another lady, it will be sufficient to remind our reader, that *one actor* and *one actress*, *universally capital*, are as much as can be expected to be the produce of a single century. But to drop this digression. Mrs. Cibber was second wife to Mr. Theophilus Cibber, of whose life we shall immediately relate some of the circumstances. They were married in April 1734; and what were the consequences of their union are too well known to render our entering into any particulars in relation to them necessary.

In the latter years of Mrs. Cibber's life she performed at Drury Lane Theatre; but being subject to a disorder which was unfortunately unknown to her physician, and consequently treated improperly, she was often, as Mr. Davies observes, prevented from giving the public "that exquisite pleasure which she was sure to impart whenever she acted. Her health was so precarious, and she was so subject to frequent relapses, that the newspapers ranked her amongst the dead near three months sooner than her decease. About a month before her death, the

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“ King commanded the comedy
 “ of *The Provoked Wife*; she was
 “ then indisposed, but was sup-
 “ posed to be recovering some de-
 “ gree of health; nothing could
 “ prevent her paying her duty to
 “ the King and Queen by playing
 “ the part of Lady Brute, a cha-
 “ racter for which she had always
 “ discovered a most remarkable
 “ fondness. The acting this part,
 “ when her health was so infirm,
 “ some people believed to be the
 “ cause of her death; but the
 “ truth is, she had been strongly
 “ pressed to bathe in sea-water, to
 “ which she had a most fixed
 “ aversion: however, she complied
 “ with the advice of a very emi-
 “ nent and skilful physician, and
 “ that compliance precipitated her
 “ death. Her indisposition was
 “ supposed to be a bilious colic;
 “ but on her body being opened,
 “ it proved that her disorder arose
 “ from stomach-worms.”

She died the 30th of January 1766, and was buried in the cloysters of Westminster Abbey.

A gentleman, who was in company with Mr. Garrick when the news of her death was brought, heard him pronounce hereulogium in the following words: “ Then tragedy expired with her; and yet she was the greatest female plague belonging to my house. “ I could easily parry the artless thrusts, and despise the coarse language, of some of my other heroines; but whatever was Cibber’s object, a new part or a new dress, she was always sure to carry her point by the acuteness of her invective, and the steadiness of her perseverance.”

Mrs. Cibber has a right to a place in this work as a dramatic writer, having brought a very ele-

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gant little piece on the stage, taken from the French, called

The Oracle. Com. of one act. 8vo. 1752.

CIBBER, THEOPHILUS. This gentleman was son of the celebrated laureat, and husband to the lady mentioned in the preceding article. As if the very beginning of his life was intended as a presage of the confusion and perplexities which were to attend the progress of it, and of the dreadful catastrophe which was to put the closing period to it, he was born on the day of the violent and destructive storm, 26th of November 1703, whose fury ranged over the greatest part of Europe, but was particularly fatal to this kingdom. In what degree of eldership he stood among the children of the laureat, we know not; but as it is apparent that Mrs. Cibber was very prolific, and as our hero did not come into the world till ten years after his father’s marriage, it is probable he had many seniors. About the year 1716 or 1717 he was sent to Winchester school, where he received all the education he had to boast of, and very soon after his return from thence (as he performed in *The Conscious Lovers* in 1721) came on the stage. Inclination and genius probably induced him to make this profession his choice; and the power his father possessed as one of the managers of the Theatre Royal, together with the estimation he stood in as an actor, enabled this his son to pursue it with considerable advantages, which do not always so favourably attend the first attempts of a young performer. In this profession, however, he quickly gave proofs of great merit, and soon attained a considerable share of the public favour. His manner of acting was

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in the same walk of characters which his father had with so much and so just a reputation supported. In his steps he trod, and though not with equal excellence, yet with sufficient to set him on a rank with most of the rising generation of performers, both as to present worth, and future prospect of improvement.

The same natural imperfections, which were so long the bars to his father's theatrical advancement, stood still more strongly in his way. His person was far from pleasing, the features of his face were rather disgusting. His voice had the same shrill treble, but without that musical harmony which Mr. Colley Cibber was master of. Yet still an apparent good understanding and quickness of parts; a perfect knowledge of what he ought to represent; together with a vivacity in his manner, and a kind of *effronterie*, which was well adapted to the characters he was to represent; pretty amply counterbalanced those deficiencies. In a word, his first setting out in life seemed to promise the assurance of future happiness to him, both as to ease, and even affluence of circumstances, and with respect to fame and reputation; had not one foible overclouded his brightest prospects, and at length led him into errors, the consequences of which it was almost impossible he should ever be able to retrieve. This foible was no other than extravagance and want of economy. A fondness for indulgences, which a moderate income could not afford, probably induced him to submit to obligations which it had the appearance of meanness to accept of; the consciousness of those obligations, and the use he imagined they might be made of against him,

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perhaps might at first prevail on him to appear ignorant of what it was but too evident he could not avoid knowing, and afterwards urge him to steps, in the pursuance of which, without his by any means avenging his wrongs, his fame, his peace of mind, his credit, and even his future fortunes, were all wrecked at once. The real actuating principles of the human heart it is impossible to dive into, and the charitably-disposed mind will ever be inclinable to believe the best; especially with regard to those who are no longer in a condition to defend themselves. Let then his ashes rest in peace; and, avoiding any minute investigation of those circumstances which cast a lowering cloud over his character while living, proceed we to those few particulars which immediately come within our notice as his historiographers.

Mr. Theophilus Cibber seems to have entered into the matrimonial state pretty early in life. His first wife was one Miss Jenny Johnson, who was a companion and intimate of Miss Rastor's (afterwards Mrs. Clive), and in her very earliest years had a strong inclination for the stage. This lady, according to her husband's own account of her, seemed likely to have made a very conspicuous figure in the theatre, had not death, in 1733, put a stop to her career, in the very prime of life. She left behind her two daughters, Jane and Elizabeth. The first-mentioned of these ladies made two or three attempts on the stage; but, though agreeable in her person and elegant in her manner, yet, from the want of sufficient spirit, and the defect of but an indifferent voice, she met with no extraordinary success.

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After the death of Mrs. Jane Cibber, Mr. Cibber paid his addresses to Miss Susanna Maria Arne, whose amiable and virtuous disposition, he himself informs us, were the considerations that induced him to make her his wife. She was at that time remarkable on the stage only for her musical qualifications; but soon after their marriage made her first attempt as an actress, her success in which we have taken notice of under the last article. Mr. Cibber's pecuniary indiscretions, however, not permitting him to restrain his expenses within the limits of his own and his wife's salaries and benefits, though their amount was very considerable, he took a journey to France for some short time, in the year 1738; on his return from which he appears first to have taken notice of too close an intimacy between his wife and a certain young gentleman of fortune, with whom he had united himself apparently by all the closest ties of friendship. How far he was or was not guilty of the meanness charged on him of being accessary to their correspondence, is a point we shall not here enter into the discussion of. A suit was commenced for criminal conversation, he laying his damages at 5000*l.*; the verdict on which, of only ten pounds damages, too plainly evinces the sense of the administrators of justice in the case, to need any further comment.

After this event, Mr. Cibber's creditors, who were numerous, and had perhaps been somewhat appeased from the prospect of the pecuniary advantages that might accrue to their debtor in consequence of the trial, became more impatient than ever; and not long after, Mr. Cibber was arrested

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for some considerable sums, and thrown into the King's Bench prison. By the means of benefit-plays, however, and other assistances, he obtained his liberty; but as the affair relating to his wife, who was now become an actress of the first consequence, and in the highest favour with the town, had greatly prejudiced him, not only in the opinion of the public, but even by standing as a bar to his theatrical engagements; and, as his natural passion for dissipation could not be kept within bounds, these difficulties repeatedly occurred to him, and he was frequently excluded entirely from any theatre, for a whole season together. In these distresses he was ever ready to head any theatrical mutiny that might put it in his power to form a separate company, which he more than once attempted to fix at the theatre in the Haymarket, but in vain; the legislative power, urged to exertion by the interests of the established and patent theatres, constantly putting a stop to his proceedings after a few nights' performance. In one continual series of distress, extravagance, and perplexity of this kind, did he continue till the winter of 1758, when he was engaged by Mr. Sheridan, to go over to Dublin, to assist him in making a stand against the new theatre, just then opened in opposition to him, in Crow Street. On this expedition Mr. Cibber embarked at Parkgate (together with Mr. Maddox, the celebrated wire-dancer, who had also been engaged as an auxiliary to the same theatre), on board the Dublin Trader, some time in the month of October; but the high winds, which are frequent at that time of the year in St. George's

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channel, and which are fatal to many vessels in the passage from this kingdom to Ireland, proved particularly so to this. The vessel was driven to the coast of Scotland, where it was cast away, every soul in it (and the passengers were extremely numerous) perishing in the waves, and the ship itself so entirely lost, that scarcely any vestiges of it remained to indicate where it had been wrecked, excepting a box containing books and papers, which were known to be Mr. Cibber's, and which were cast up on the western coast of Scotland.—[So said Mr. Baker; but this was a mistake; for we have since found, that in this ship, in which Theoph. Cibber, Maddox, and others perished, Mr. and Mrs. Jefferson, Mr. Arthur and family, Mrs. Chambers, and some others were passengers, and, by leaping into a small boat, were saved.]

Thus fell the well-known Mr. Theophilus Cibber, whose life was begun, pursued, and ended in a storm. Possessed of talents that might have made him happy, and qualities that might have rendered him beloved, yet, through a too insatiable thirst for pleasure, and a want of consideration in the means of pursuing it, his life was one scene of misery, and his character made the mark of censure and contempt. Now, however, let his virtues, which were not a few, remain on record; and, for his indiscretions,

Let them be buried with him in the grave,
But not remember'd in his epitaph.

As a writer, he has not rendered himself very conspicuous, excepting in some appeals to the public on peculiar circumstances of his own distressed life. He was indeed

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concerned in, and has put his name to, *An Account of the Lives of the Poets of Great Britain and Ireland*, in five volumes, 12mo. But in this work his own peculiar share was very inconsiderable, Mr. Shiels and many other hands having been concerned with him in it. In the dramatic way he produced the following pieces :

1. *Henry the Sixth*, from Shakespeare. 8vo. N. D. [1723.] . 2d edit. 1724.

2. *The Lover*. C. 8vo. 1730.

3. *Patie and Peggy*. B.O. 8vo. 1730.

4. *The Harlot's Progress*; or, *The Ridotto al Fresco*. P. 4to. 1733.

5. *Romeo and Juliet*. T. 8vo. N. D. [1748.]

6. *The Auction*. F. 8vo. 1757.

To him also we find ascribed,

7. *Damon and Daphne*. Past. 1733. N. P.

8. *The Mock Officer*. F. 1733. N. P.

CLANCY, MICHAEL, M. D. This gentleman was the son of a military man, of an ancient and once powerful family in the county of Clare. He appears to have been born at the latter end of the seventeenth, or beginning of the eighteenth century; and, in the eighth year of his age was settled at one of the best colleges in Paris, where he continued until the time that the late Duke of Ormond fled from England, and went to St. Germans. On that occasion he, with two of his companions, stole out of the college to see a person who had rendered himself so celebrated in Europe; which having accomplished, he was, either from fear or shame, deterred from returning to his preceptor. He accordingly resolved to go to his native coun-

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try, for which purpose he took a place in the boat for Harfleur, in Normandy; and soon after arriving at Havre de Grace obtained a passage to Dublin. Unknowing who his relations were, or at what place they resided, but remembering to have heard that he sprung from a family on the borders of the county of Clare, he determined to go into that part of the kingdom. Accordingly he set out, and made his way through Kilkenny, where he met with a gentleman who took compassion on his helpless state, and, in requital of some services formerly done by his father, supported him and placed him in a free-school belonging to that town. Here he continued three years, when the misfortunes of his benefactor deprived him of the assistance he had derived from that quarter. About this time an accident brought him to the knowledge of his relations, by whom he was sent to Trinity College, Dublin, and became a pupil of Dr. James King.

He remained at the university near four years; at the end of which time, finding no prospect of advancement, and being young and sanguine, he determined to leave Ireland once more for France. He accordingly went a passenger on board a ship bound for Rochelle, and set sail on the 25th of July 1724. In three days time the vessel gained sight of L'Isle Dieu, on the coast of Britany; but on the fourth a storm arose, which drove it to the coast of Spain, where it was stranded on the shore, at about a mile's distance from the town of St. Sebastian, in Biscay. From this place he obtained a passage to Bourdeaux, where he proposed to study physic. He afterwards

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obtained the degree of doctor, at Rheims. At what time he returned to Ireland is unknown, but he was there in 1737, when he was deprived of his sight by an accidental cold. This rendering him incapable of his profession, he amused himself with writing his comedy called *The Sharper*, which was acted five times in Smock Alley, and obtained him the notice of Dean Swift.

From this period, his life seems to have been passed with all the inconveniences that result from confined circumstances, and an inability to procure the means of subsistence by a profession. He, however, obtained, from the late King, a pension of forty pounds a year during his life; and, in the year 1746, procured a sum of money by performing the part of Tiresias the blind prophet, in *Œdipus*, for his own benefit, at Drury Lane. He afterwards was settled at Kilkenny, at the Latin school there. He is the author of a Latin poem, called *Templum Veneris; sive, Amorum Rhapsodiæ*; and of three dramatic pieces, whose titles are,

1. *Tamar, Prince of Nubia*. T. about 1739. N. P.

2. *Hermion, Prince of Chœœa*. T. 8vo. 1746.

3. *The Sharper*. C. 8vo. 1750.

CLARKE, GEORGE SOMERS, B.D. Fellow of Trinity College, Oxford. This name is prefixed to *Œdipus King of Thebes*. T. 8vo. 1790.

CLARKE, STEPHEN; a coal-merchant, we believe, and author of,

1. *The Poison Tree*. Dr. 8vo. 1809.

2. *The Torrid Zone*. Dr. 8vo. 1809.

CLELAND, JOHN. This gentle-

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man was a son of the Colonel Cleland, who was so close an intimate with, and so zealous an advocate for, Mr. Pope. In the early part of his life this his son was in the service of the East India Company; and, about the year 1736, was at their settlement at Bombay. He quitted this situation rather precipitately, and spent some years in different parts of Europe. He seems to have imbibed no small share of the vices of the East, if we may form a judgment of him from his novel, entitled, *The Memoirs of a Woman of Pleasure*, a book of the most pernicious tendency, and justly censured by every one who has the least regard to virtue or decency. His *Memoirs of a Coxcomb* have also much licentiousness, but at the same time great merit. In the dramatic way he published three pieces, none of which have made an appearance on the stage, viz.

1. *Titus Vespasian*. T. 8vo. 1755.

2. *The Ladies' Subscription*. Dr. Performance. 8vo. 1755.

3. *Tombo-Chiqui*. Dram. Ent. in three acts. 8vo. 1758.

He died Jan. 23, 1799, aged 82.

CLERKE, WILLIAM. Of this author no particulars are known; except that he wrote, and acted, with about twenty other gentlemen of quality, at Edinburgh, at Christmas 1662-3, one piece, entitled

Marciano; or, *The Discovery*. T. C. 4to. 1663.

CLIVE, CATHARINE. This lady, whose name as a dramatic writer we are obliged to mention here, is however much better known for her unequalled merit as a comedian; in which light, while any theatrical records are remaining, her memory must ever

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be held in the highest estimation. She was the daughter of Mr. William Raftor, a gentleman who was a native of the city of Kilkenny in Ireland, and bred to the law; but being strongly attached to the interests of the unfortunate King James II. when that monarch was in Ireland, he entered into his service; on which account a considerable paternal estate in the county of Kilkenny, which he would otherwise have inherited, became forfeit to the crown. After the decisive battle of the Boyne, however, he still followed his master's fortunes; and through that interest and his own merit, obtained a captain's commission in the service of Louis XIV. But afterwards, procuring a pardon from the English court, he came to this metropolis, where he married the daughter of an eminent citizen, on Fish Street Hill; by whom he had several children, and, among the rest, the subject of our present memoir.

Miss Raftor was born in 1711, and showed a very early inclination and genius for the stage. Her natural turn of humour, and her pleasing manner of singing songs of spirit, induced some friends to recommend her to Mr. Colley Cibber, then one of the managers of Drury Lane Theatre, who immediately engaged her at a small salary. Her first appearance was in boy's clothes, in the character of a page, in the tragedy of *Mithridates, King of Pontus*, in which she was introduced only to sing a song. Yet even in this she met with great applause. This was in 1728, at which time she was but seventeen years of age; and in the very same season we find that the audience paid so great attention to her merit in the part of Phillida, in Cibber's

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Love in a Riddle, which party prejudice had determined to condemn, right or wrong, on account of the author, as to suffer their riotous clamours to subside whenever she was on the stage; a compliment which they even denied to the blood royal itself, on the ensuing night. In 1731, however, she had an opportunity afforded her, which she did not permit to pass unemployed, of breaking forth on the public in a full blaze of comic brightness. This was in the part of Nell, in *The Devil to Pay*; or, *The Wives Metamorphosed*; a ballad farce, written by Coffey, in which she threw out a full exertion of those comic powers, from which every frequenter of the theatre afterwards received such infinite delight. Her merit in this character occasioned her salary to be doubled, and not only established her own reputation with the audience, but fixed the piece itself on the constant list of acting farces; an honour which perhaps it would never have arrived at, had she not been in it. In the year 1732, she was married to G. Clive, Esq. brother of the late Mr. Baron Clive. They did not, however, cohabit long together; yet, notwithstanding the temptations to which a theatre is sometimes apt to expose young persons of the female sex, and the too great readiness of the public to give way to unkind suppositions in regard to them, calumny itself has never seemed to aim the slightest arrow at her fame.

To expatiate on her merit as an actress would far exceed our limits, and be wholly unnecessary. After continuing the delight of the town more than forty years, she withdrew from the public service April 24, 1769, at a time when

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her abilities for the stage were unimpaired. Her neighbour, Mr. Walpole, wrote an epilogue, which she spoke on her last appearance. She retired to Strawberry Hill, near Twickenham; where she continued to enjoy health, ease, good-humour, and independence, till her death; which happened on the 6th of December 1785.

As an author, we presume, she never aimed at immortality; yet she, at different benefits of her own, introduced five several *petite pieces* on the stage, neither of which was totally devoid of merit. Their titles are as follow:

1. *The Rehearsal*; or, *Bays in Petticoats*. C. 8vo. 1753.

2. *Every Woman in her Humour*. 1760. N. P.

3. *Sketch of a Fine Lady's Return from a Rout*. 1763. N. P.

4. *The Faithful Irishwoman*. F. 1765. N. P.

5. *Island of Slaves*. 1761. N. P.

Only the first of these, however, has yet appeared in print; and as to the last, it is no more than an almost literal translation of Marivaux's *Isle des Esclaves*, executed, as she herself confesses, by a gentleman at her request.

COBB, JAMES. This respectable dramatist was born in 1756, and, in 1771, elected into the Secretary's Office, in the East India House; in which he has continued ever since, and now holds the high situation of Assistant Secretary to that Hon. Company. Dec. 28, 1800, Mr. Cobb married a Miss Stanfeil, of Fratton, in Hampshire; and his friends recognise in him the man of wit and the gentleman, distinguished by a liberal mind and open heart. A variety of performances, on desultory subjects, chiefly satirical and exhibited in periodical publi-

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cations, early marked his talents, and introduced him to the acquaintance and esteem of many literary characters. In the dramatic way, his first effort was an occasional prologue, spoken by Miss Pope, for her benefit, at the Theatre Royal, Drury Lane, 1773, and sent anonymously to her: when this prologue was submitted, among many others, to Mr. Garrick, it received his entire approbation; and so highly did he think of it, that he suggested some slight alterations, which were adopted by the author. Of the pieces more immediately dramatic, produced by Mr. Cobb, the following is, we believe, an accurate list:

1. *The Contract*; or, *The Female Captain*. F. 1779. N. P.
2. *Wedding Night*. M. F. 1780. N. P.
3. *Who'd have thought It?* F. 1781. N. P.
4. *Kensington Gardens*. Interl. 1781. N. P.
5. *The Humourist*. F. 1785. N. P.
6. *Hurly Burly*. Pant. (assisted by T. King). 1785. N. P.
7. *Strangers at Home*. C. O. 8vo. 1786.
8. *English Readings*. C. P. 8vo. 1787.
9. *The First Floor*. F. 8vo. 1787.
10. *Love in the East*. C. O. 8vo. 1788.
11. *Doctor and Apothecary*. F. 8vo. 1788.
12. *Haunted Tower*. C. O. 1789.
13. *Poor Old Drury!* Prelude. 1791. N. P.
14. *Siege of Belgrade*. C. O. [Songs only.] 8vo. 1791.
15. *The Algerine Slaves*. Mus. Ent. 1792. N. P.
16. *Pirates*. C. O. [Songs only.] 8vo. 1792.

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17. *The Cherokee*. C. O. 1794. N. P.
18. *Shepherdess of Cheapside*. M. F. [Songs only.] 8vo. 1796.
19. *Ramah Droog*. C. O. 8vo. 1800.
20. *Paul and Virginia*. M. D. 1800. N. P.
21. *Algonah*. C. O. 1802. N. P.
22. *A House to be Sold*. Mus. Piece. 8vo. 1802.
23. *The Wife of Two Husbands*. M. D. 8vo. 1803.
24. *Sudden Arrivals*. C. 1809. N. P.

COCKBURN, CATHERINE. See TROTTER.

COCKINGS, GEORGE, had in early life a small place under Government, at Boston, in America. In the latter part of his life he was in England; and, on the resignation of Mr. Shipley, obtained the place of register of the Society of Arts, Manufactures, and Commerce, in the Adelphi, which he held for thirty years, and died the 6th of February 1802. He was author of a poem entitled *The American War*; and at one time read Milton, &c. by way of a lecture, to his friends. Beside the above-mentioned poem, he wrote several other wretched performances; and, among the rest, one play called

The Conquest of Canada; or, *The Siege of Quebec*. An Historical Tragedy. 8vo. 1766.

CODRINGTON, ROBERT, A. M. This writer was descended from an ancient and estimable family in Gloucestershire, in which county he was born in the year, 1601, and at seventeen years of age, viz. on July 29, 1619, he was elected demy of Magdalen College, Oxford; being then of some months standing in that house. Here he took the degrees in arts, that of master being completed in 1626.

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He afterwards went abroad on his travels; on his return from which, being possessed of an independent fortune, he lived for several years in Norfolk, and there remained. At length, however, he went to London, where he settled for the rest of his life; which was put a period to, in the general great calamity of the plague in that city, in 1665. He was a rank parliamentarian, as appears in the life of the Earl of Essex which he has written. He was a voluminous writer, but seems principally to have employed himself in compilation and translation; among the latter of which he has left a translation of one Latin play, written by G. Ruggle, of Clare Hall, Cambridge, entitled

Ignoramus. C. 4to. 1662.

COFFEY, CHARLES. This author was a native of Ireland. He had no very great share of original genius; his turn was humour; and, having met with some success in altering and patching up an old farce of Jevon's, called *The Devil of a Wife*, he pursued the same kind of plan with some other dramatic pieces, but with little success, most of them having been very justly condemned. The number and names of them may, however, be seen in the following list:

1. *Southwark Fair*; or, *The Sheep-shearing.* O. 8vo. 1729.

2. *The Beggar's Wedding.* B. O. 8vo. 1729.

3. *Phæbe*; or, *The Beggar.* O. 8vo. 1729.

4. *The Female Parson*; or, *The Beau in the Suds.* O. 8vo. 1730.

5. *The Devil to pay*; or, *The Wives Metamorphosed.* O. 8vo. 1731.

6. *A Wife and no Wife.* F. 8vo. 1732.

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7. *The Boarding-School*; or, *The Sham Captain.* O. 8vo. 1733.

8. *The Merry Cöbler*; or, *The Second Part of The Devil to pay.* F. O. 8vo. 1735.

9. *The Devil upon two Sticks*; or, *The Country Beau.* B. F. 8vo. 1745.

Mr. Coffey was in his person considerably deformed; yet no man was more ready to admit of, and even join in, any raillery on himself: one remarkable instance of which was, his performing the character of Æsop for his own benefit in Dublin. He died on the 13th of May 1745, and was buried in the parish of St. Clement Danes.

COKAIN, SIR ASTON. This gentleman lived in the reign of Charles I. He was son to Thomas Cokain, Esq. and was born, according to his own account (*Poems*, vol. i. p. 184, edit. 1669), at Elvaston, in Derbyshire; it is certain, however, that the register of his baptism is dated Dec. 20, 1608, at Ashbourne, in the Peak of Derbyshire, where his father (who was then only twenty years of age) had a fine seat, and where some of his predecessors had resided ever since the reign of Edward I. His family has been said to have been still more ancient, tracing back their origin as far as William the Conqueror, to whom they were allied; but this was a fabulous tale of Sir Aston's own manufacture. Our author had a liberal education, having been sent to both the universities of Oxford and Cambridge, at the latter of which he was a fellow-commoner of Trinity College. From the universities he for a time was entered in the inns of court, where he seems to have continued more for fa-

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shion's sake than from any other motive. In 1632 he set out on a tour of Europe, and travelled through France, Italy, Germany, &c. Here, however, there appears an essential difference in the biographers of his life; Cibber, in his *Lives of the Poets*, vol. ii. p. 216, positively declaring, that he went abroad with Sir Kenelm Digby, and was absent for the space of twelve years; and Langbaine and all the other writers making him complete his tour in as many months. Besides which, Coxeter, in his MS. notes, has bestowed on him as a travelling tutor one Dr. Robert Creighton. The latter account, however, appears most probable. During the civil wars he suffered greatly for his religion, which was that of the church of Rome, and for his attachment to the King's cause, under whom he claimed the title of a baronet; yet, as there was no record or proper enrolment of a patent to that effect, he was not universally allowed the title. He was strongly addicted to books and the study of poetry, in which he indulged himself in a retired life, residing mostly at a lordship belonging to him, called Pooley, in the parish of Polesworth, in Warwickshire. He died at Derby upon the breaking of the great frost in February 1684, in the 78th year of his age, and was privately buried in the chancel of Polesworth church.

Sir Aston is universally acknowledged to have been a great lover of the polite arts, and by some is esteemed a considerable poet. In his private transactions he was greatly deficient in point of economy; by which means, together with his losses during the civil wars, he was obliged to dispose of all his patrimony during his life-

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time; the lordship of Ashbourne being sold to Sir William Boothby, Baronet; and that of Pooley above mentioned, which had belonged to the family ever since Richard II.'s time, he parted with to one Humphrey Jennings, Esq. with the reservation of an annuity for his own life.

The dramatic pieces he has left behind him are as follow:

1. *Obstinate Lady*. Com. 4to. 1657; 12mo. 1658.
2. *Trappolin supposed a Prince*. T. C. 12mo. 1658.
3. *A Masque at Brellie on Twelfth-Night*, 1639. 12mo. 1658.
4. *Ovid's Tragedy*. 8vo. 1669.

These were all published, with his Poems, in 2 vols. small 8vo. 1669, which sell at a high price when they are to be met with. Phillips and Winstanley have omitted the third and fourth of these in their account of his writings, and attributed to him two anonymous pieces, which are certainly none of his, entitled,

Thersites. Interlude. And Tyrannical Government.

Coxeter, in his MS. notes, says, that he was nephew to Philip, the first Earl of Chesterfield, to whom and his Countess he has dedicated his *Masque for Twelfth-Night*, which was performed at their country-seat, two of their sons acting in it.

COLERIDGE, S. T. This author is a native of Bristol, and was a member of Jesus College, Cambridge. He published at Bristol, in early life, a volume of *Poems*, which was afterwards enlarged and republished in London, and experienced a flattering reception: the poems exhibit, indeed, strong marks of genius, novelty of conception, strength of figure, and sublimity of sentiment. In 1793,

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he printed some political pamphlets, and, in 1796, issued a weekly publication, of considerable merit, called *The Watchman*, which, however, died at ten weeks old. Mr. Coleridge claims a place in this work on account of the following pieces:

1. *The Fall of Robespierre*. H. D. Svo. 1794.
2. *Piccolomini*.
3. *The Death of Wallenstein*. Dramas. Svo. 1800.

COLLETT, JOHN. This gentleman, who is master of an academy at Evesham, in Worcestershire, is the author of the following sacred dramas:

1. *Ehud*.
2. *Naboth*.
3. *Esther*.

Published in a volume, with a series of Elegies, 12mo. 1806.

COLLIER, SIR GEORGE. This gentleman was an officer of rank in the navy. He was appointed a post-captain 12th July 1762, and greatly distinguished himself during the American war. He was the author of one dramatic piece called

Selima and Azor. Pers. Tale. Svo. 1784.

COLLINGWOOD, DR. was author of,

1. *The Agreeable Separation*. Corn. Ent. 12mo. N. D.
 2. *The Dead alive again*. T. C. Farce. 12mo. N. D.
- Both printed at Berwick; of which town their author was, probably, an inhabitant.

COLLS, J. H. a provincial actor, who wrote,

1. *Theodore*. Op. Svo. N. D.
2. *The World as it Goes*. F. 1792.
3. *The Loyal Salopian*. F. 1795. N. P.
4. *The Honest Soldier*. C. Svo. 1805.

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COLMAN, GEORGE, was the son of Francis Colman, Esq. His Majesty's resident at the court of the Grand Duke of Tuscany at Florence, by a sister of the Countess of Bath. He was born at Florence about 1733, and had the honour of having King George the Second for his godfather. He received his education at Westminster School, where he very early showed his poetical talents. The first performance by him was a copy of verses addressed to his cousin Lord Pulteney, written in the year 1747, while he was at Westminster, and since printed in *The St. James's Magazine*, a work published by his unfortunate friend, Robert Lloyd. At school he had for his companions Mr. Lloyd, Mr. Churchill, Bonnel Thornton, and some others, who afterwards distinguished themselves in the literary world. From Westminster School he removed to Oxford, and became a student of Christchurch. It was there, at a very early age, that he engaged with his friend Bonnel Thornton, in publishing *The Connoisseur*, a periodical paper which appeared once a week, and was continued from Jan. 31, 1754, to Sept. 30, 1756. When the age of the writers of this entertaining paper is considered, the wit and humour, the spirit, the good sense and shrewd observations on life and manners, with which it abounds, will excite some degree of wonder; but will, at the same time, evidently point out the extraordinary talents which were afterwards to be more fully displayed in *The Jealous Wife* and *The clandestine Marriage*.

The recommendation of his friends, or his choice, but probably the former, induced him to fix upon the law for his profession; and he

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was accordingly entered of Lincoln's Inn, and in due season called to the bar. He attended there a very short time; though, if our recollection does not mislead us, he was seen often enough in the courts to prevent the supposition of his abandoning the profession merely for want of encouragement. It is reasonable, however, to suppose, that he felt more pleasure in attending to the Muse than to briefs and reports; and it will therefore excite no wonder, that he took the earliest opportunity of relinquishing pursuits not congenial to his taste. Apollon and Littleton, says Wycherly, seldom meet in the same brain.

On the 18th of March 1758, he took the degree of master of arts at Oxford; and in the year 1760 his first dramatic piece, *Polly Honeycomb*, was acted at Drury Lane, with great success. For several years before, the comic Muse seemed to have relinquished the stage. No comedy had been produced at either theatre since the year 1751, when Moore's *Gil Blas* was with difficulty performed nine nights. At length, in the beginning of the year 1761, three different authors were candidates for public favour in the same walk, almost at the same time; viz. Mr. Murphy, who exhibited *The Way to Keep Him*; Mr. Macklin, *The Married Libertine*; and Mr. Colman, *The Jealous Wife*. The former and the latter of these were most successful, and the latter in a much higher degree. Indeed, when the excellent performances of Messrs. Garrick, Yates, O'Brien, King, Palmer, Moody, with Mrs. Pritchard, Mrs. Clive, and Miss Pritchard, are recollected, it would have shown a remarkable want of taste in the town not to have fol-

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lowed, as they did, this admirable piece with the greatest eagerness and perseverance.

The mention of *The Jealous Wife* in Churchill's *Rasciad* occasioned Mr. Colman to experience some of the malevolence which that and other of Mr. Churchill's satires gave birth to. Many rude and illiberal attacks issued from the press against all the different combatants; and much good writing and much wit and humour were thrown away in this very acrimonious and disgraceful controversy.

In July 1764 Lord Bath died; and on that event Mr. Colman found himself in circumstances fully sufficient to enable him to follow the bent of his genius. The first publication which he produced, after this period, was, a translation in blank verse of the comedies of Terence, 4to. 1765; and whoever would wish to see the spirit of an ancient bard transfused into the English language, must look for it in Mr. Colman's version.

The successor of Lord Bath, General Pulteney, died in 1767; and Mr. Colman again found himself remembered in his will, by a second annuity, which confirmed the independency of his fortune. He seems, however, to have felt no charms in an idle life; as, in 1767, he united with Messrs. Harris, Rutherford, and Powell, in the purchase of Covent Garden Theatre, and took upon himself the laborious office of acting manager. The differences which arose from this association are still in the memories of many of our readers, and the causes of them perhaps too ridiculous to be recorded. It may, however, in general, be observed, that the appeals to the public, during this controversy, do great cre-

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dit to the talents, if not the tempers, of each party.

After continuing manager of Covent Garden Theatre seven years, Mr. Colman sold his share and interest therein to Mr. James Leake, one of his then partners; and, in 1777, purchased of Mr. Foote the Little Theatre in the Haymarket. The estimation in which the entertainments exhibited under his direction were held by the public, the reputation which the theatre acquired, and the continual course of the polite world during the height of summer, sufficiently spoke the praises of Mr. Colman's management. Indeed, it has been long admitted, that no person, since the death of Mr. Garrick, was so able to superintend the entertainments of the stage as the subject of this account.

To sagacity in discovering the talents of his performers, he joined the inclination and ability to display them with every advantage. To him Mr. Henderson, Miss Farren, Mrs. Bannister, Miss George, Mrs. Wells, and, in some measure, Mr. Edwin (whose comic powers had been buried a whole season under Mr. Foote's management), besides some others, owed their introduction to a London audience.

About the year 1785 Mr. Colman gave the public a new translation of, and commentary on, Horace's *Art of Poetry*; in which he produced a new system to explain this very difficult poem. In opposition to Dr. Hurd, he supposed, "that one of the sons of Piso, undoubtedly the elder, had either written or meditated a poetical work, most probably a tragedy; and that he had, with the knowledge of the family, communi-

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cated his piece or intention to Horace. But Horace either disapproving of the work, or doubting of the poetical faculties of the elder Piso, or both, wished to dissuade him from all thought of publication. With this view he formed the design of writing this epistle; addressing it, with a courtliness and delicacy perfectly agreeable to his acknowledged character, indifferently to the whole family, the father and his two sons, *Epistola ad Pisones de Arte Poetica*." This hypothesis is supported with much learning, ingenuity, and modesty; and, if not fully established, is at least as well entitled to applause as that adopted by the Bishop of Worcester.

On the publication of the Horace, the Bishop said to Dr. Douglas, "Give my compliments to Colman, and thank him for the handsome manner in which he has treated me; and tell him, that *I think he is right*."

Mr. Colman paid his court almost solely to the comic Muse; by whose inspiration he produced the following dramas, viz.

1. *Polly Honeycomb*. Dram. Nov. 8vo. 1760.
2. *The Jealous Wife*. C. 8vo. 1761.
3. *The Musical Lady*. F. 8vo. 1762.
4. *Philaster*. T. altered. 8vo. 1763.
5. *The Deuce is in him*. F. 8vo. 1763.
6. *The Clandestine Marriage*. C. 8vo. 1766.
7. *The English Merchant*. C. 8vo. 1767.
8. *The Merchant*. C. Printed in Thornton's translation of Plautus. 8vo. 1767.

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9. *King Lear*. T. altered. 8vo. 1768.
10. *The Oronian in Town*. C. 8vo. 1770.
11. *Alan and Wife*. C. 8vo. 1770.
12. *The Portrait*. Burl. 8vo. 1770.
13. *The Fairy Prince*. M. 8vo. 1771.
14. *Camus*. M. altered. 8vo. 1772.
15. *Achilles in Petticoats*. O. altered. 8vo. 1774.
16. *The Man of Business*. C. 8vo. 1774.
17. *Epicure*; or, *The Silent Woman*. C. altered. 8vo. 1776.
18. *The Sphero*; or, *Islington Spa*. C. P. 8vo. 1776.
19. *Occasional Prelude*. 8vo. 1776.
20. *New Brooms*. O. P. 8vo. 1776.
21. *The Spanish Barber*. C. 1777. N. P.
22. *Polly*. Op. altered from Gay. 8vo. 1777.
23. *The Sheep Shearing*. D. P. 8vo. 1777.
24. *The Female Chevalier*. C. altered. 1778. N. P.
25. *Business*. T. altered. 8vo. 1778.
26. *The Suicide*. C. 1778. N. P.
27. *The Separate Maintenance*. C. 1779. N. P.
28. *The Manager in Distress*. Poet. 8vo. 1780.
29. *The Genres of Nonsense*. Part. 1780. N. P.
30. *Prelude*. 1781. N. P.
31. *Marquise Teague*. Part. 1782.
32. *Fatal Curiosity*. T. altered. 8vo. 1783.
33. *The Election of Managers*. Poet. 1784. N. P.
34. *The Fir Tree*. C. 1786. 8vo. 1786.

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35. *Ut Pictura Poësis*. M. E. 8vo. 1789.

These dramas have considerable merit. In his *petite pieces* the plots are simple, and no great matter of incident is introduced into them; yet they contain strong character, and are aimed at the ridiculing of fashionable and prevailing follies, which ought to be made essential points of consideration in every production of the sock. His more regular comedies have the same merit with the others as to the preservation of character, which reflect honour on the author. Besides his dramatic works, and those we have already mentioned, he was the author of a preface to the last edition of Beaumont and Fletcher, a dissertation prefixed to Massinger, a series of papers in *The St. James's Chronicle* under the title of *The Genius*, and many other fugitive pieces.

At the close of the theatrical season of 1785, Mr. Colman was seized at Margate with the palsy; and at the beginning of the season of 1789 he first showed symptoms of derangement of his mind, which, increasing gradually, left him in a state of idiotism. On this occasion the concluding lines of his friend Churchill's *Epistle to Hogarth* will naturally intrude themselves on our reader's attention:

- "Sure 'tis a case which angry fates impose,
 "To mortify man's arrogance, that those
 "Who be ashamed of some better sort of clay,
 "Much sadder than the common herd decay.
 "What bitter pangs must humbled Goliath feel,
 "In their last hour to view a Swift and Steele!
 "How must all-boding horrors fill her breast,
 "When she beholds men, mark'd above the rest

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"For qualities most dear, plung'd from
 that height,
 "And sunk, deep sunk, in second child-
 hood's night!
 "Are men indeed such things? And are
 the best
 "More subject to this evil than the rest,
 "To drivel out whole years of idiot
 breath,
 "And sit the monuments of living death?
 "O, galling circumstance to human pride!
 "Abasing thought! but not to be deny'd.
 "With curious art the brain, too finely
 wrought,
 "Preys on herself, and is destroy'd by
 thought.
 "Constant attention wears the active
 mind,
 "Blots out her pow'rs, and leaves a
 blank behind."

In this sad state he was committed to the care of a person at Paddington; and the management of the theatre was intrusted to his son, with an allowance of 600*l.* a year.

Mr. Colman died at Paddington, on the 14th of August 1794, at the age of 62. A few hours before his death he was seized with violent spasms; and these were succeeded by a melancholy stupor, in which he drew his last breath.

COLMAN, GEORGE, JUNIOR (for so this gentleman has continued to style himself, though his father has been dead seventeen years), is the son of the subject of our foregoing article. With the precise time of his birth we are unacquainted; but we suppose it to have been about the year 1767. He received his early education at Mr. Fountain's academy in Marybone, at that time in high estimation. He was next sent to Westminster School, and afterwards entered at Christchurch College, Oxford; but, for what reason we know not, he finished his education at King's College, Old Aberdeen; whence he returned to London, and was entered of the Temple; with the design, it is

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said, to qualify him for the bar. But if so, he early in life resigned Coke and Littleton in favour of the Muses. The consciousness of literary talents, and an easy access to the public through the medium of his father's theatre, naturally directed his attention to the drama; and his parent seemed to foster his genius; as he, in the prologue to the first play of his son's, announced him as "a chip of the old block." When his father was seized with that malady which rendered him incapable of superintending the theatre, Mr. Colman evinced a most commendable filial affection, by the great attention that he paid to him and to the interests of his theatre. On the death of his father, His Majesty was pleased to transfer the patent to him; and he has discharged the duties of manager with zeal and alacrity towards the public, and liberality towards author and actors. In private life Mr. Colman is social, convivial, and intelligent; and in the playful contentions of wit and humour, and particularly that agreeable coruscation called repartee, he may perhaps be equalled, but, we think, has rarely been excelled.

In his heroic pieces, we observe a poetical vigour, a form of language, and a cast of sentiment, that forcibly remind us of the very best of our ancient dramatic writers.

Four of his farces, namely, those numbered 15, 19, 20, and 22, in the following list, were introduced to the public under the assumed name of *Arthur Griffinhoof*, of Turnham Green; which is well known to have been used by Mr. Colman as a *nom de guerre*, through the apprehension that disrepute as

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a farce-writer might have been prejudicial to him as the author of any kind of regular drama. The annexed is a list of his dramatic productions :

1. *Two to One*. Mus. C. [Songs only printed.] 8vo. 1784.
2. *Turk and no Turk*. Mus. C. [Songs only printed.] 8vo. 1785.
3. *Inkle and Yarico*. Op. 8vo. N. D. [1787.]
4. *Ways and Means*. C. 8vo. 1789.
5. *Poor Old Haymarket*. Prel. 8vo. 1792.
6. *Mountaineers*. P. 8vo. 1795.
7. *New Hay at the Old Market*. Oc. Dr. 8vo. 1795. (Now called *Sylvester Daggerwood*.)
8. *Iron Chest*. P. 8vo. 1796.
9. *Blue Beard*. M. E. 8vo. 1798.
10. *Feudal Times*. D. 8vo. 1799.
11. *Poor Gentleman*. C. 8vo. 1802.
12. *John Bull*. C. 8vo. N. D. [1805.]
13. *Who wants a Guinea?* C. 8vo. 1805.
14. *We Fly by Night*. F. 8vo. 1806.
15. *The Battle of Hexham*. M. D. 8vo. 1808.
16. *Surrender of Calais*. Play, 1791 ; 8vo. 1808.
17. *Heir at Law*. C. 8vo. 1808.
18. *Blue Devils*. F. 8vo. 1808.
19. *Review*. M. F. 8vo. 1808.
20. *Gay Deceivers*. F. 8vo. 1808.
21. *The Africans*. P. 8vo. 1808.
22. *Love laughs at Locksmiths*. F. 8vo. 1808.
23. *X. Y. Z.* Farce. 1810. N. P.

In the spring of the year 1797, Mr. Colman published *My Nightgown and Slippers*, a thin quarto (since printed in small octavo), consisting of some amusing poetical trifles. In prologue and epilogue writing, we cannot better

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compare Mr. Colman with any one than with the late Mr. Garrick. His compositions in this way are very abundant, and excellent in their kind.

CONCANNEN, MATTHEW. This gentleman was a native of Ireland, and descended from a good family in that kingdom. He had a liberal education bestowed on him by his parents, and was bred to the law. His wit and literary abilities recommended him to the favour of his Grace the Duke of Newcastle; through whose interest he obtained the post of attorney-general of the island of Jamaica, which office he filled with the utmost integrity and honour, and to the perfect satisfaction of the inhabitants, for near seventeen years; when having acquired an ample fortune, he was desirous of passing the close of his life in his native country; with which intention he quitted Jamaica and came to London, proposing to spend some little time there before he went to settle entirely in Ireland. But the difference of climate between that metropolis and the place he had so long been accustomed to, had such an effect on his constitution, that he fell into a galloping consumption, of which he died on the 22d of January 1749, a few weeks after his arrival in London.

The world is obliged to him for several original poems, which, though small, have considerable merit; and for one play entitled

Wexford Wells. C. 8vo. 1721. He was also concerned with Mr. Roome and another gentleman in altering Richard Brome's *Jovial Crew* into a ballad opera, in which shape it is now occasionally performed. As to his prose writings, they are mostly political, or criti-

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cal; in the latter of which having pretty severely attacked Mr. Pope and Dean Swift, the former, whose disposition was on no occasion of the most forgiving nature, has handled him very severely in *The Dunciad*.

CONGREVE, WILLIAM. This gentleman was descended from the ancient family of the Congreves, of Congreve in Staffordshire; his father being second son to Richard Congreve, of that place. Some authors, and in particular Sir James Ware, contend for his having been born in Ireland; but Jacob, who was particularly acquainted with him, and who in his preface acknowledges his obligations, to Mr. Congreve for his communication of what related to himself, has absolutely contradicted that report. The matter, however, is now put out of dispute by the register of the college of Dublin (where he was educated), in which the following entry is found: "1685, die quinto Aprilis hora die pomerid. Gulielmus Congreve pension. filius Guli. Congreve generosi de Youghalia annos natus sexdecim natus *Bardsagram in Com Eboracen* educ Kilkenniae sat ferula doct Hinton." Tutor St. George Ashe.—The place called Bardsa, not far from Leeds in Yorkshire, was part of the estate of Sir John Lewis, his great-uncle by his mother's side. It is certain, however, that he went over to Ireland when very young; for his father being only a younger brother, and provided for in the army by a commission on the Irish establishment, was compelled to undertake a journey thither in consequence of his command; which he afterwards parted with to accept of the management of a considerable estate belonging to the Burlington

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family, which fixed his residence there. However, though he suffered this son to receive his first tincture of letters in the great school at Kilkenny, and afterwards to complete his classical learning under the direction of Dr. Ashe, in the university of Dublin, yet being desirous that his studies should be directed to profit as well as improvement, he sent him over to England soon after the Revolution, and placed him as a student in the Temple. The dry, plodding study of the law, however, was by no means suitable to the sprightly volatile genius of Mr. Congreve; and therefore, though he did not want for approbation in those studies to which his genius led him, yet he did not even attempt to make any proficiency in a service which he was probably conscious he should make no figure in. Excellence and perfection were what, it is apparent, he laid it down as his principle, from the very first, to make it his aim to acquire; for, in the very earliest emanation of his genius, and a very early one indeed it was, viz. his novel called *Incognita*, or, *Love and Duty reconciled*, written when he was not above 17 years of age, he had not only endeavoured at, but indeed succeeded in, the presenting to the world not a mere novel according to taste and fashion then prevailing, but a piece which should point out, and be in itself a model of, what novels ought to be. And though this cannot itself be called with propriety a dramatic work, yet he has so strictly adhered to dramatic rules in the composition of it, that his arriving at so great a degree of perfection in the regular drama, in so short a time afterwards, is hardly to be wondered at. His first play was *The Old Bachelor*;

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of which he says, in his defence against Collier, it "was written, "as several know, some years before it was acted. When I wrote it, I had little thoughts of the stage; but did it, to amuse myself in a slow recovery from a fit of sickness. Afterwards, "through my indiscretion, it was seen, and in some little time more it was acted; and I, through the remainder of my indiscretion, suffered myself to be drawn in, to the prosecution of a difficult and thankless study, and to be involved in a perpetual war "with knaves and fools." There seems (as Dr. Johnson says) to be a strange affectation in authors of appearing to have done every thing by chance. *The Old Bachelor* was written for amusement, in the languor of convalescence. Yet it is apparently composed with great elaborateness of dialogue, and incessant ambition of wit. The age of the writer considered, it is indeed a very wonderful performance. Dryden said, that he never had seen such a first play; and that great poet having, in conjunction with Mr. Southern and Arthur Maynwaring, Esq. given it a slight revision, the manager of Drury Lane theatre brought it on the stage in 1693, where it met with such universal approbation, that Mr. Congreve, though he was but nineteen years of age at the time of his writing it, became now considered as a prop to the declining stage, and a rising genius in dramatic poetry. The next year he produced *The Double Dealer*, which, but for what reason we know not, did not meet with so much success as the former. The merit of his first play, however, had obtained him the favour and patronage of Lord Halifax,

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and some peculiar marks of distinction from Queen Mary; on whose death, which happened in the close of this year, he wrote a pastoral of but little merit. In 1695, when Betterton opened the new house in Lincoln's Inn Fields, Mr. Congreve, joining with him, gave him his comedy of *Love for Love*, with which the company began their campaign, and which met with such success, that they immediately offered the author a share in the profits of the house, on condition of his furnishing them with one play yearly. This offer he accepted; but whether through indolence, or that correctness which he looked on as necessary to his works, his *Mourning Bride* did not come out till 1697, nor his *Way of the World* till two years after that. The indifferent success this last-mentioned play, though an exceedingly good one, met with from the public, completed that disgust to the theatre, which a long contest with Jeremy Collier, who had attacked the immoralities of the English stage, and more especially some of his pieces, had begun, and he determined never more to write for the stage. This resolution (says Mr. Baker) he punctually kept; and Mr. Dennis's observation on that point was, "that Mr. Congreve quitted the stage early, and that Comedy "left it with him." Yet, though he added little more to his dramatic writings, he did not lay down the pen entirely; but occasionally wrote many little pieces both in prose and verse, all of which stand on the records of English literature.

It is very possible, however, that he might not so soon have given way to this disgust, had not the easiness of his circumstances ren-

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dered any subservience to the opinions and caprice of the town absolutely unnecessary to him: for his abilities having very early in life introduced him to the acquaintance of the Earl of Halifax, who was then the Mæcenas of the age, that nobleman, desirous of raising so promising a genius above the necessity of too hasty productions, made him one of the commissioners for licensing hackney-coaches. He soon after bestowed on him a place in the Pipe Office, and not long after that gave him a post in the customs worth six hundred pounds per annum.

On the 14th of November 1714, he was appointed commissioner of wine-licenses; and on the 17th of December, in the same year, was nominated secretary of Jamaica; so that, with all together, his income towards the latter part of his life was upwards of twelve hundred pounds a year. Thus exalted above dependence, it is no wonder he would not longer render himself subject to the capricious censures of impotent critics. And had his poetical father, Mr. Dryden, ever been raised to the same circumstances, it is probable that his *All for Love* would not now have been esteemed the best of his dramatic pieces.

But to return to Congreve. The greater part of the last twenty years of his life was spent in ease and retirement; and he either did not, or affected not to give himself any trouble about reputation: yet some part of that conduct might proceed from a degree of pride. T. Cibber, in his *Lives of the Poets*, vol. iv. p. 93, relates an anecdote of him, which we cannot properly omit here: "When the celebrated Voltaire (says he) was in England, he waited upon

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" Congreve, and passed him some compliments as to the reputation and merit of his works. Congreve thanked him; but at the same time told that ingenious foreigner, *he did not choose to be considered as an author, but only as a private gentleman, and in that light expected to be visited.* Voltaire answered, *that if he had never been any thing but a private gentleman, in all probability he had never been troubled with that visit.* And observes, in his own account of the transaction, that he was not a little disgusted with so unseasonable a piece of vanity."

Towards the close of his life he was much afflicted with the gout, and with blindness; when, making a tour to Bath for the benefit of the waters, he was unfortunately overturned in his chariot, by which it is supposed he got some inward bruise, as he ever after complained of a pain in his side, and, on his return to London, continued gradually declining in his health, till the 19th of January 1729, when he died, aged 57, at his house in Surrey Street, in the Strand; and on the 26th following was buried in Westminster Abbey, the pall being supported by persons of the first distinction.

His dramatic pieces are seven in number, and their titles as follow:

1. *Old Bachelor*. C. 4to. 1693.
2. *Double Dealer*. C. 4to. 1694.
3. *Love for Love*. C. 4to. 1695.
4. *Mourning Bride*. T. 4to. 1697.
5. *Way of the World*. C. 4to. 1700.
6. *Judgment of Paris*. Masque. 4to. 1701.
7. *Semele*. O. 4to. 1707.

Of his genius as a dramatist, Dr. Johnson speaks thus: "Congreve has merit of the highest

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“kind; he is an original writer,
 “who borrowed neither the mo-
 “dels of his plot, nor the manner
 “of his dialogue. Of his plays
 “I cannot speak distinctly; for
 “since I inspected them many
 “years have passed; but what
 “remains upon my memory is,
 “that his characters are com-
 “monly fictitious and artificial,
 “with very little of nature, and
 “not much of life. He formed
 “a peculiar idea of comic excel-
 “lence, which he supposed to
 “consist in gay remarks and
 “unexpected answers; but that
 “which he endeavoured, he sel-
 “dom failed of performing. His
 “scenes exhibit not much of hu-
 “mour, imagery, or passion: his
 “personages are a kind of intel-
 “lectual gladiators; every sen-
 “tence is to ward or strike; the
 “contest of smartness is never
 “intermitted; his wit is a me-
 “teor playing to and fro with al-
 “ternate coruscations. His co-
 “medies have therefore, in some
 “degree, the operation of trage-
 “dies; they surprise rather than
 “divert, and raise admiration
 “oftener than merriment. But
 “they are the works of a mind
 “replete with images, and quick
 “in combination.”

CONOLLY, MR. This gentle-
 man was of the kingdom of Ire-
 land, and a student in the Temple.
 He wrote one unsuccessful play,
 entitled

The Connoisseur. C. 8vo. 1736.
 Coxeter in his notes calls him
 Connol; but on what authority
 we know not.

CONWAY, RIGHT HON. HENRY
 SKYMOUR, uncle to the Marquis of
 Hertford, was born in 1720. In
 1741, he was elected a member
 of the Irish parliament, for the
 county of Antrim; and in the
 same year to the British parlia-

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ment for Higham Ferrers. He was
 chosen member of the House of
 Commons in both kingdoms, in
 several parliaments. In 1741, he
 was a captain-lieutenant in the
 guards, with the rank of lieutenant-
 colonel. In 1746, he was aid-de-
 camp to the Duke of Cumberland.
 In December 1747, he married
 the Countess of Aylesbury, widow
 of the late Lord Aylesbury, and
 sister to the present Duke of Ar-
 gyle. In 1749, he was appointed
 colonel of the 48th foot; in
 1751, made colonel of the 13th
 regiment of dragoons, and resigned
 the 48th; and in 1759, colonel of
 the first regiment of dragoons. In
 1756, he was made a major-
 general; in 1759, a lieutenant-
 general; and May 25, 1772, was
 advanced to the rank of general.
 He served with reputation in
 several military capacities, and
 commanded the British forces in
 Germany under Prince Frederic of
 Brunswick, during the absence of
 the Marquis of Granby, 1761;
 in which his acknowledged skill
 and bravery were the subjects of
 general encomium. His civil ap-
 pointments have been, one of the
 grooms of the bedchamber to the
 late King, and to the present until
 April 1764; when he was re-
 moved, both from his regiment
 and the bedchamber, for having
 voted against the then ministers.
 In 1765 he was made Secretary of
 State for the northern department.
 A little time after the appoint-
 ment of Lord Townshend Lord-
 lieutenant of Ireland, 1767, he
 succeeded his Lordship as lieuten-
 ant-general of the ordnance, and
 resigned his post as Secretary of
 State, in January 1768. In Fe-
 bruary of the same year, he was
 appointed colonel of the fourth re-
 giment of dragoons. In 1772, he
 was made governor of Jersey, upon

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the death of the late Lord Albemarle. In October 1774, he was appointed colonel of the royal regiment of horse-guards, which had been commanded by the late Marquis of Granby; and in 1782, he was appointed commander in chief of the forces. At the time of his death, occasioned by the cramp in his stomach, July 9, 1795, he was the oldest general officer in the army, and premier field-marshal of Great Britain. His right to a place in this work arises from his having been the author of

False Appearances. Com. 8vo. 1789.

COOKE, JOHN. Of this author no further account is extant, than that he wrote in King James I.'s time, and obliged the world with one play entitled

Green's Tu Quoque. C. 4to. 1599.

He was also author of fifty epigrams, entered in the book of the Stationers' Company, 22 May 1604.

COOKE, A. M. E. By the last three letters (intended for Adam Moses Emanuel) this unhappy lunatic used to distinguish himself. His real name was Thomas, and he was born in Northumberland, received a liberal education there, and from thence was sent to Queen's College, Oxford. In due time he entered into orders, returned to his native county, and was soon after presented to a good living. A turn for mysteries led him to a perusal of our mystic writers, and he caught the same enthusiastic flame which warmed them. A recluse and sedentary life greatly cherished his notions; and it was not long before he was looked on by all the country as a second Jacob Behmen. He had some notions peculiar to himself.

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He maintained in his sermons, and in his private conversation, that the Jewish ceremonies were not abrogated by the Christian dispensation. In particular, he insisted on the necessity of circumcision, and supported his doctrine by his own practice. Such novel notions, and such extravagant behaviour, in a protestant clergyman, soon reached the ears of the Bishop of the diocese; and in consequence thereof he was deprived, and his living given to another. Our Jewish Christian then came to London, and commenced author; but his unintelligible jargon not selling, he was reduced to great distress. In this dilemma he knew not what to do; but at last put in practice another odd notion, that the goods of fortune ought to be shared in common by all God's creatures.

Among various expedients for satisfying his hunger formed upon this plan, one was to resort to some well-frequented coffee-house, and, placing himself at a table, to appropriate to his own use the first buttered muffin and pot of coffee that was brought to it. This he would often be permitted to do without any interruption from the gentlemen that sat near him, some of whom were diverted, and some astonished, to see a clergyman familiarly regale himself with a breakfast that was not provided for him. As soon as it was finished, however, he would rise from the table, say a short grace, and very unconcernedly make towards the door; and, when questioned by the master of the coffee-house about the impropriety of using that which he did not order, and the injustice of not paying for it when he had done, he would prove by mode and figure, that the good things of

this world ought to be in common. The bucks and bloods enjoyed the joke, and a ring was usually formed for the two disputants, the parson and the coffee-man; but the latter being unable to invalidate the testimonies brought out of the *Talmud* and many learned writings, which were quoted in Hebrew, Greek, and Latin, the former always came off victorious.

Another practice by which this gentleman signalized himself was street-preaching; and having some time before let his beard grow, he was generally known by the name of *The Bearded Priest*. In this extravagant manner he went on for some time, till some clergymen made interest for him to be sent to Bedlam, where he was confined for about two or three years. As soon as he was released, he took a resolution of going to Scotland, and actually travelled over that country on foot with not a single farthing in his pocket; subsisting, as himself informs us in one of his pamphlets, by the contributions of the well-disposed. From thence he went to Ireland, and travelled over a great part of that kingdom; and, on his arrival at Dublin in 1760, was entertained by some gentlemen in Trinity College, who, compassionating the melancholy case of a clergyman in distress, gave him his board and lodging gratis. After he had stayed in Ireland a few months, and published some very original pieces, which no one could understand but himself, he returned to England, visited Oxford, and then came again to London. He afterwards proposed to go to America as soon as his finances would enable him; but this voyage, we believe, he never made. His death

is said to have been occasioned by his copying Origen too closely. The time when it happened is uncertain. He published two pieces, which no one except a lunatic could have written. They are entitled,

1. *The King cannot err.* Com. 12mo. N. D. [1762.]

2. *The Hermit converted; or, The Maid of Bath married.* 8vo. N. D. [1771.]

Mr. Cooke is said to have been better versed in the art of collecting money by subscription than any of his contemporaries. He always procured the earliest intelligence of a young nobleman returned from his travels, an heir lately come of age, or a rich Creole newly landed. On the receipt of such information, he conducted his attack as follows:

He first waited on my Lord, Sir John, or the Esquire, and solicited and received the single subscription of perhaps a guinea. Soon after, he paid a second visit to the same person, pretending to have been but recently informed of his uncommon genius and his zeal to promote the interests of learning, and therefore entreated the honour of dedicating his work to him, which was to be done at the expense of five guineas more. Having obtained this permission, and the cash, his dernier resort was to call on his patron a third time, representing the necessity of prefixing a copper-plate with his arms to the intended dedication: for this piece of service his usual tax was ten additional guineas. By such contrivances he was known to have picked up no inconsiderable sums; especially as he practised the same stratagem on many people, without the least design of inscribing

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a work to any of them, or even publishing the piece advertised in his proposals.

COOKE, EDWARD. Of this gentleman Langbaine, &c. make no further mention than that he wrote in King Charles II.'s time, and was author of one dramatic piece, viz.

Love's Triumph. T. 4to. 1678. Coxeter, in his MS. takes notice of a translation of Le Grand's *Divine Epicurus*, or *The Empire of Pleasure over the Virtues*, by one Edward Cooke; from the date of which, being published in 1676, it is probably the work of this author.

COOKE, THOMAS. This gentleman was born at Braintree in Essex, in or about the year 1702, and educated at Felsted school in the same county. He was early thrown upon the world, and became an author almost as soon as he was of age. In 1726 he gave the world an edition of the works of the famous Andrew Marvel, prefixed to which is a life of the author. This work he dedicated to the Earl of Pembroke, who, being much delighted with the learning and abilities of so young a writer, became a very warm patron to him, and even wrote several of the notes to his translation of Hesiod, which he published in 1728. Besides these, Mr. Cooke has obliged the public with a translation of *Cicero de Natura Deorum*, and of the comedies of Terence, and prepared an edition and translation of Plautus, the *Amphytrion* only of which he published. His reputation and merit, therefore, as a classical writer are apparently great; which is more than we can venture to say of him as a dramatic author: yet as he launched into that path, we can-

not refuse his pieces a place here, though they met with no success at the time they appeared. Their titles are as follow:

1. *Albion*. M. 8vo. 1724.
2. *The Battle of the Poets*. F. 8vo. 1731.
3. *The Triumphs of Love and Honour*. P. 8vo. 1731.
4. *The Eunuch*. F. 8vo. [1737.]
5. *The Mournful Nuptials*. T. 8vo. 1739. Afterwards altered, and called,
6. *Love the Cause and Cure of Grief*. T. 8vo. 1744.
7. *Amphytrion*. Translated from Plautus. 12mo. 1746; 12mo. 1754.
8. *Germanicus*. T. still in MS. He also translated Terence, in 3 vols. 1734; 2 vols. 1748.
- He was likewise concerned with Mr. Mottley in writing,
9. *Penelope*. Dram. Op. 8vo. 1728.

of which see more particularly in its proper place, in the other part of this work. He died the 29th of December 1756, at Lambeth, where he had long resided.

COOKE, WILLIAM. This gentleman, who is still living, is descended from an ancient and respectable family, who resided in the city and county of Chester for many generations. He was born, however, at Cork, in Ireland, and was first educated in a grammar-school in that city, and afterwards under a private tutor. He was intended to follow the business of his maternal grandfather, a manufacturer and exporter of woollen yarns; but before he had reached the age of nineteen, he married a lady of considerable fortune, on which he might have lived in ease and affluence; but entering too much into the expensive pleasures of life, and being concerned in a business which he did not under-

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Mr. Cooke was called to the bar about the year 1776, and went the home circuit for about two years; but having, some time before that period, married a sister of the late Major Galway (who died commander of Trichinopoly), and having a family by this lady, he thought it too hazardous to depend entirely on the slow progress of the bar, and therefore employed his leisure hours in the pursuits of political literature. With this view he attached himself to the Rockingham party, and wrote many pamphlets in support of their principles and measures, during the American war. The chief of his other works are, *Elements of Dramatic Criticism*; *The Art of Living in London*, a poem; *Memoirs of Hildebrand Freeman, Esq.*; *A Brief Review of Parliamentary Reformation*; *Conversation*, a didactic poem; *Memoirs of Charles Macklin*; and *Memoirs of Samuel Foote*. Beside which, he altered *The Scornful Lady*, of Beaumont and Fletcher, which was acted and published under the title of *The Capricious Lady*. Com. 8vo. 1783.

COOPER, ELIZABETH. Of the

present lady, whom we must rank among the female geniuses of this kingdom, we can trace nothing further than that she was the widow of one Mr. Cooper, an auctioneer; that she was the editor of a work, called *The Muse's Library*, and author of two plays, entitled,

1. *Rival Widows*. C. 8vo. 1735.

2. *The Nobleman*. C. 1736. N.P.

COREY, JOHN. All that is recorded of this gentleman is, that he lived in King Charles II.'s reign, and sent forth into the world a dramatic piece, which is entirely a compilement, or rather plagiarism, from other authors. The title of it is,

The Generous Enemies. C. 4to. 1672.

COREY, JOHN. This gentleman has been, by some of the writers, confounded with the last-mentioned one; but is indeed quite another person, having flourished in Queen Anne's and King George I.'s reigns. He was descended from an ancient family in Cornwall, but was himself born at Barnstaple, in Devonshire. He was intended for the study of the law, and to that purpose was entered of New Inn; but having a theatrical turn, and preferring the oratory of the stage to that of the bar, he did not long continue there before he turned player, which profession he followed for twenty years, to the time of his death, which happened about 1721. Yet it is probable he might have made a more conspicuous figure in the walk of his first destination; for though he was acknowledged to be a just and sensible speaker, yet being but low in stature, and his voice none of the best, he was ever obliged to work against the stream, and labour with difficulties which prevented his being held in

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any very high estimation, in a profession, which, of all others, requires the greatest number of perfections, and to arrive at excellence in which a person ought not to be deficient in any one advantage that either nature or art can bestow. He brought two dramatic pieces on the stage, whose titles are as follow :

1. *A Cure for Jealousy*. C. 4to. 1701.

2. *The Metamorphosis*. F. 4to. 1704.

CORNBURY, LORD VISCOUNT. See HYDE.

CORNELYS, MRS. a performer belonging to the Theatre in Crow Street, Dublin, who produced one play, acted at her own benefit, March 14, 1781, called

The Deceptions. C.

COTTON, CHARLES. This gentleman was the son of Charles Cotton, of Beresford, in Staffordshire, and was born on the 28th of April 1630. He received his education at Cambridge, and afterwards travelled into France and other foreign countries. He was twice married, and by his first wife left several children. The place of his residence, during the greater part of his life, was at the family seat at Beresford. He died in the parish of St. James's, Westminster, in 1687, having written one dramatic piece, or rather translated it from the French of Corneille, for the use of his sister, Mrs. Stanhope Hutchinson; to whom, when it was published, which was not till many years after the writing of it, he thought proper to dedicate it. It is entitled

Horace. T. 4to. 1671.

But though, on account of this piece, we have a right to mention him as a dramatic writer, yet his principal fame was founded on his

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merit as a burlesque writer; in which light he is so considerable as to stand almost in competition with the excellent author of *Hudibras* himself. His most celebrated poem of this kind is his *Scarronides*; or, *Travestie of the First and Fourth Books of the Æneid*. But although, from the title, one would be apt to imagine it an imitation of Scarron's famous Travestie of the same author, yet, on an examination, it will be found greatly to excel not only that, but every attempt of that kind hitherto made in any language. He has also translated several of Lucian's dialogues in the same manner, under the title of *The Scoffer scoffed*; and written another poem of a more serious kind, called *The Wonders of the Peak*. It is not known what his circumstances were with respect to fortune; they appear, however, to have been easy, if one may form any judgment from the turn of his writings, which seems to be such as it is scarcely possible any one could indulge in, whose mind was not perfectly at ease. Yet there is one anecdote in relation to him, which we cannot avoid relating, and which seems to show that his vein of humour could not restrain itself on any consideration, viz. that in consequence of a single couplet in his *Virgil travestie*, wherein he has made mention of a peculiar kind of ruff, worn by a grandmother of his, who lived in the Peak, he lost an estate of four hundred pounds *per annum*; the old lady, whose humour and testy disposition he could by no means have been a stranger to, never being able to forgive the liberty he had taken with her, and having her fortune wholly at her own disposal, although she had before made him her sole heir, altered her will, and

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gave it all away to an absolute stranger.—If there be any truth in this story (which the authors of the *Biog. Brit.* seem to doubt), the lines alluded to must be the following :

“ And then there is a fair great ruff,
 “ Made of a pure and costly stuff,
 “ To wear about her Highness’ neck,
 “ Like Miss Cocaney’s, in the *Peak*.”
 VIRGIL TRAVESTIE, b. iv.

Mr. Cotton also favoured the world with a translation, in 3 vols. 8vo. of Montaigne’s *Essays*.

COWLEY, ABRAHAM. This excellent poet was the son of a grocer near the end of Chancery Lane, in Fleet Street, London, at which place our author was born, in the year 1618. His mother, through the interest of some friends, procured him to be admitted a king’s scholar in Westminster school, where his inclination and genius for poetry showed itself very early ; for Langbaine, Jacob, Gildon, and all the other writers say, that he wrote *The Tragical History of Pyramus and Thisbe*, at ten years old ; at twelve, that of *Constantia*. At fifteen, he published a collection of poems, under the title of *Poetical Blossoms*. One thing extremely remarkable in him was, that, with so extraordinary a natural genius, his teachers could never bring him to retain even the common rules of grammar. So that, had he not formed the most intimate acquaintance with the books themselves from which those rules are drawn, he could never have been master of them. In 1636, he was elected a scholar of Trinity College, Cambridge, and removed to that university. Here he went through all his exercises with a remarkable degree of reputation, and at the same time must have pursued his poetical turn with

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great eagerness, as it appears that the major part of his poems were written before he left the universities. He had taken his degree of master of arts before 1643, when, in consequence of the turbulent times, he, among many others, was ejected from the college ; whereon retiring to Oxford, he entered himself of St. John’s College, and that very year, under the denomination of a Scholar of Oxford, published a satire, called *The Puritan and the Papist*. It is apparent, however, that he did not remain very long at Oxford ; for his zeal to the royal cause engaging him in the service of the King, who was very sensible of his abilities, and by whom he was frequently employed, he attended His Majesty in many of his journies and expeditions, and gained not only that prince’s esteem, but the regard of many other great personages, and in particular of Lord Falkland, one of the principal secretaries of state.

During the heat of the civil war he was settled in the Earl of St. Albans’ family ; and when the Queen-mother was obliged to retire into France, he accompanied her thither, laboured strenuously in the affairs of the royal family, undertook several very dangerous journies on their account, and was the principal instrument in maintaining an epistolary correspondence between the King and Queen.

In the year 1656, it was judged proper that Mr. Cowley should come over to England ; and, under pretence of privacy and retirement, give notice of the situation of affairs in this kingdom, to those by whom he was employed. Soon after his arrival, however, he was seized, in the search after another gentleman of considerable note in the King’s party ; but although it,

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was through mistake that he was taken, yet, when the republicans found all their attempts of every kind to bring him over to their cause proved ineffectual, he was committed to a severe confinement, and it was even with considerable difficulty that he obtained his liberty, when, venturing back to France, he remained there, in his former situation, till near the time of the King's return.

Soon after the Restoration, he became possessed of a very competent estate, through the favour of his principal friends the Duke of Buckingham, and the Earl of St. Albans; and being now upwards of forty years of age, he took up a resolution to pass the remainder of a life, which had been a scene of tempest and tumult, in that situation which had ever been the object of his wishes, a studious retirement. His eagerness to get out of the bustle of a court and city, made him less careful than he might have been in the choice of a healthful habitation in the country, by which means he found his solitude, from the very beginning, suit less with the constitution of his body than with his mind. His first rural residence was at Barn Elms, a place which lying low, and being near a large river, was subject to variety of breezes from land and water, and liable, in the winter-time, to great inconvenience from the dampness of the soil. The consequences of this Mr. Cowley too soon experienced, by being seized with a dangerous and lingering fever. On his recovery from this he removed to Chertsey, a situation not much more healthful, where he had not long been before he was seized with another consuming disease. Having languished under this for

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some months, he at length got the better of it, and seemed pretty well recovered from its bad symptoms; when one day, in the heat of summer of 1667, staying too long in the fields, to give some directions to his labourers, he caught a most violent cold, which was attended with a defluxion and stoppage in his breast, which, for want of timely care, by treating it as a common cold, and refusing advice till it was past remedy, took him off the stage of life, on the 28th of July in that year, being the 49th of his age; and, on the 3d of August following, he was interred in Westminster Abbey, near the ashes of Chaucer, and his beloved Spenser.

Dr. Warton informs us, that toward the latter part of his life, he showed an aversion to the company of women, but still retained a sincere affection for his Leonora.—Dr. Johnson, in his life of Cowley, supposes him to be only an ideal lover, and consequently as fond of his mistress, as Don Quixote of his Dulcinea, whom he had never seen.

His death has been by some attributed to the following accident: "He paid a visit, on foot, with his friend Sprat (say they), to a gentleman in the neighbourhood of Chertsey, which visit they prolonged till midnight. On their return, they mistook their way, and were obliged to pass the whole night under a hedge, where Cowley caught a severe cold, attended with a fever, which terminated in his death."

Mr. Cowley, as a writer, had perhaps as much fire and imagination as any author of the English nation; his wit is genuine and natural; but then his versification is frequently irregular, rough, and

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incorrect; and the redundancy of his fancy outrunning the power of his expression, this latter appears sometimes puerile, and even flat and insipid. Yet these faults are certainly excusable, when we consider at how early a time of life almost all his pieces were written. Had he lived in a less perplexed period of our history, or been himself less principally concerned in the transactions of the period he did live in, we perhaps might have met with greater pleasure from those writings which he might have produced at a more advanced age, when the judgment, being arrived at greater maturity, could have held a tighter rein over the rapid and unruly coursers of imagination. It is evident that *fancy* was his principal directress, and, by a kind of sympathy with writers of the same disposition, he became involuntarily a poet. He tells us himself, that his admiration of Spenser, whom he had read over before he was twelve years old, first inspired him with an inclination for poetry; and what writer has imagination equal to Spenser? and we are also told, that his accidentally meeting with the works of Pindar, the most exalted genius for the flights of fancy among the ancients, led him into that *Pindaric* way of writing, in which, however faulty he may sometimes be in respect to numbers, he has never yet been excelled in the force of his figures, and the sublimity of his style and sentiments.

As a man, in his public capacity he was active and discerning, of the strictest integrity, and most unshaken loyalty. In his private life he was easy of access, gentle, polite, and modest, generous in his disposition, temperate in his life,

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devout and pious in his religion, a social companion, and a sincere friend. Or, to sum up his character in a few words, we need only repeat the remark of his master King Charles II. who, on the news of his death, declared that "Mr. Cowley had not left a better man behind him in England." It is moreover one of the peculiar advantages of exalted virtue, that even bad men reverence it; and are pleased to draw some honour to themselves by paying tribute to it. A monument therefore was erected, to the memory of Cowley, by George Villiers, Duke of Buckingham, in 1675. His dramatic works, which however are those of all his writings the least esteemed, are four in number; their titles are as follow:

1. *Love's Riddle*. Past. C. 12mo. 1638.
2. *Naufragium Jocularé*. C. 12mo. 1638.
3. *Guardian*. C. 4to. 1650.
4. *Cutter of Coleman Street*. C. 4to. 1663.

COWLEY, MRS. HANNAH, was the daughter of a Mr. Parkhouse, of Tiverton, Devonshire, where she was born about the year 1743. Her genius may seem to have been hereditary; her grandmother by the father's side having been first cousin to the celebrated poet Gay; by whom she was held in such high estimation, that he passed a considerable portion of his time at her house in Barnstaple. Mr. Parkhurst himself had attained a proficiency in classical literature, which gained him the reputation of being an excellent scholar. Under such a tutor were the talents of our fair writer cultivated; and she presented him, in return, with the first fruits of her Muse, by prefixing his name to the poem

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of *The Maid of Arragon*, in a dedication, which evinced at once filial gratitude and youthful genius.

About the year 1772, she was married to Mr. Cowley, who died in India, about twelve years ago, a captain in the Company's service, and brother to Mr. Cowley, an eminent merchant in Cateaton Street; by whom she had three children, a son and two daughters. In the different characters of daughter, wife, and mother, Mrs. Cowley's conduct was most exemplary. Her manners were lively and unassuming, and her countenance was peculiarly animated and expressive. Though public as a genius, yet private as a woman, she wore her laurels gracefully veiled: at the theatres, except to oblige others by accompanying them, she was never seen; frequently, for years together, she was not there at all. Her dramatic pieces were brought out under the superintendence of her husband; except, we believe, the last two; he having then joined his regiment in India. In her writings, nothing was laboured; all was spontaneous effusion: she had nothing of the drudge of literature; and fame was not half so much her object as the pleasure of composition. When her fancy had prompted her to the amusement of dramatic writing, so little sanguine was she in her expectation that her comedy would be accepted by Mr. Garrick, to whom it was sent, that it was not until about twelve months afterwards, that he was informed who had sent it to him, or was asked what his opinion was. The comedy alluded to was *The Runaway*; it was written in a fortnight, and its remarkable success many will recollect. It was followed by *Wha's*

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the Dupe, and *The Belle's Stratagem*. The latter, on the express permission of the Queen, was dedicated to her, and was performed before the royal family once every season, as long as they attended the theatres. However anxious Mrs. Cowley might be at the moment of writing, her work was no sooner out, than she became regardless of it. It was to domestic life, as we have before observed, that her mind was given; fame appeared to be not at all essential to her happiness. *The Siege of Acre* would never have appeared, had it not been heard of, asked for, and made a present of to a respectable bookseller, who was a stranger to her. In the course of the last ten years of her life she wrote a few slight poems, in friendship with the families of Lady Carew, Lady Duntze, Mrs. Wood, and other ladies in her neighbourhood, which probably are yet extant. In her latter years, on account of her dislike of cards, and the dress and trouble of evening amusements, she declined all invitations; but received very large parties at her own house. She established a singular custom, of throwing open her house, one morning in a week, for ladies only, and was on those occasions attended by a crowd.

Mrs. Cowley looked forward to the close of her life, with a peculiar degree of religious cheerfulness, and expired at Tiverton, March 11, 1809, in her 66th year; leaving behind her a son, now at the bar; and a daughter, married in India to the Rev. Dr. Brown, provost of the College of Calcutta.

Besides the poems of *The Maid of Arragon*, and *The Siege of Acre*, which we have incidentally men-

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tioned, this lady produced a third, excellent in its kind, called *The Scottish Village*.

The last time her pen was thus employed, was on a slight poem, given to a poor sexton of the parish, who was distressed by the loss of his property, in the then late floods, and which was restored to him by the douceurs of those to whom he showed the poem for perusal.

To the above we should add, that Mrs. Cowley was the "Anna Matilda," who so long maintained a celebrated poetical newspaper correspondence with "Della Crusca" (the late Mr. Merry); though the parties were, personally, total strangers to each other.

We now subjoin a list of the dramas produced by this elegant writer:

1. *The Runaway*. C. 8vo. 1776.
2. *Who's the Dupe?* F. 8vo. 1779.
3. *Albina*. T. 8vo. 1779.
4. *The Belle's Stratagem*. C. 1780; Svo. 1782.
5. *The School for Eloquence*. I. 1780. N. P.
6. *The World as it Goes*. C. 1781. N. P. Afterwards acted under the new title of
7. *Second Thoughts are Best*. C. 1781. N. P.
8. *Which is the Man?* C. 8vo. 1782.
9. *A Bold Stroke for a Husband*. C. 8vo. 1783.
10. *More Ways than One*. C. 8vo. 1784.
11. *School for Greybeards*. C. 8vo. 1786.
12. *Fate of Sparta*. T. 8vo. 1788.
13. *A Day in Turkey*. C. 8vo. 1792.
14. *The Town before You*. C. 8vo. 1795.

COX, ROBERT. This author,

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if he has a right to be called by that title, was an excellent comedian, who lived in the reign of King Charles I. But when the ringleaders of the rebellion, and the pretended reformers of the nation, among other acts of puritanical zeal, suppressed the representations of the theatre, this performer was compelled for a livelihood to betake himself to the making of drolls or farces, which were in general nothing more than select scenes of humour from some of the plays which had been the greatest favourites, put together without any order, regularity, or apparent design. These drolls he found means of getting licensed, or rather connived at by the legislature, and performed as it were by stealth, under the sanction of rope-dancing, at the Red-Bull playhouse, and in country towns at wakes and fairs. A large collection of them was published after the Restoration, by Kirkman; for some account of which, and the plays they were selected from, see the third volume of this work, under the title of *The Wits*; or, *Sport upon Sport*. There is another collection, published as a second part to the former, the pieces in which are supposed by Kirkman to have been originally written by Cox, and which consists of the following interludes, excepting only the first, which is known to be his, viz.

1. *Actæon and Diana*, with the pastoral Story of the Nymph Cœnone, &c. 4to. N.D.; 8vo. 1656.
2. *The Black Man*.
3. *Venus and Adonis*; or, *The Maid's Philosophy*. 8vo. 1659.
4. *Philetus and Constantia*.
5. *King Ahasuerus and Queen Esther*.
6. *King Solomon's Wisdom*.

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7. *Diphilo and Granida.*

8. *Wiltshire Tom.*

9. *Cenone.* P.

10. *Bottom the Weaver.*

11. *The Cheater cheated.*

The last ten were originally printed in 4to. without date. Also the whole, 8vo. 1672.

In these kinds of drolls he used to perform the principal parts himself, and that so well, that he was a great favourite, not only in the country, but also at London, and in the universities themselves. And Langbaine relates the following humorous anecdote of him (which proves him to have been a very natural performer), that once after he had been playing the part of Simpleton, the smith, in his own *Actæon and Diana*, a real smith of some eminence in those parts, who saw him act, came to him, and offered to take him as his journeyman, and even to allow him twelve-pence a week more than the customary wages.

CRADOCK, JOSEPH. An author still living. He is possessed of a considerable fortune in the county of Leicester, and has produced one play, altered from *Les Scythes* of Voltaire, and called

Zobeide. T. 8vo. 1771.

and another, entitled

The Czar. Not yet acted, nor printed.

He is also the reputed author of *A Journey to Snowden*, and *Village Memoirs.*

CRANE, EDWARD. This author resided at Manchester, where he printed a *Collection of Poetical Miscellanies*, in 8vo. 1761; in which, amongst other pieces, are two tragedies, viz.

1. *The Female Parricide.*

2. *Saul and Jonathan.*

CRANKE, —, a teacher of music, who died April 7, 1783, was author of

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The True Briton. F. 1782. N.P.

CRAVEN. See ANSPACH.

CRAUFURD, DAVID. This gentleman was a North Briton, of Dumfry, in the western part of Scotland, and was historiographer for that kingdom to Queen Anne. He wrote two plays, whose titles are as follow :

1. *Courtship Alamode.* C. 4to. 1700.

2. *Love at first Sight.* C. 4to. N. D. [1704.]

The first of these pieces he left to the care of Mr. Pinkethman, the comedian, to publish; his affairs calling him into his own country, just as it was about to be acted.

His other writings are, a set of love epistles, in verse, in imitation of Ovid, and entitled *Ovidius Britannicus*, being an intrigue between two persons of quality; three novels, in one volume 8vo. and some *Memoirs of the Affairs and Revolutions of Scotland.*

CRISP, HENRY. This author belonged to the Custom-house, and produced one play, called

Virginia. T. 8vo. 1754.

CROSS, RICHARD, wrote one piece, called

The Henpeck'd Captain. F. 1749. N. P.

CROSS, JAMES C. was formerly an actor at Covent Garden and the Haymarket Theatres. His first wife was on the stage; and after her death Mr. Cross married Miss Jones, daughter of the proprietor of the Royal Circus (now called the Surrey Theatre); by which circumstance he became a part proprietor of that house, and acting manager; and thenceforward he devoted the productions of his pen chiefly, of course, to that concern. His first dramatic essay was the writing of dialogue for the apt introduction of some of the most favourite of Mr. Dib-

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din's songs; which entertainment was performed several nights at Covent Garden Theatre, under the title of,

1. *The Divertisement.* M. E. 1790. N. P.

The other specimens of this gentleman's dramatic talents are as follow:

2. *Humours of Brighton.* Sk. 1792.

3. *Purse.* M. D. 8vo. 1794.

4. *British Fortitude and Hibernian Friendship.* M. D. 8vo. 1794.

5. *The Apparition.* Mus. Dr. Rom. 8vo. 1794.

6. *The Charity Boy.* M. E. 1796. N. P.

7. *Village Doctor.* Burl. 8vo. 1796.

8. *Way to get Unmarried.* D. S. 8vo. 1796.

9. *Escape into Prison.* M. E. 1797.

10. *Harlequin and Quizote.* Pant. 1797.

11. *In Love, in Debt, and in Liquor.* M. Dr. 8vo. 1797.

12. *Nymph of the Fountain.* P. 1797.

13. *The Genoese Pirate.* Pant. 1798. N. P.

14. *Harlequin's Return.* P. 1798.

15. *Joan of Arc.* Hist. Bal. 1798.

16. *Raft.* M. Int. 8vo. 1798.

17. *Magic Flute.* Pant. 1800.

18. *The Mine.* G. S. 8vo. 1800.

19. *Sir Francis Drake and Iron Arm.* Spect. 8vo. 1800.

20. *King Cæsar.* G. S. 8vo. 1801.

21. *The Eclipse.* Pant. 8vo. 1801.

22. *The Fire King.* B. 8vo. 1801.

23. *Rinaldo Rinaldini.* B. 8vo. 1801.

24. *The Enchanted Harp.* Pant. 1802. 8vo. N. D.

25. *The Fatal Prediction.* B. 8vo. 1802.

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26. *The Golden Farmer.* Pant. 8vo. 1802.

27. *Gonsalvo de Cordova.* B. 8vo. 1802.

28. *Jubilee of 1802.* G. D. 8vo. 1802.

29. *Corsican Pirate.* Bal. 8vo. 1803.

30. *John Bull and Buonaparte.* B. S. 8vo. 1803.

31. *Louisa of Lombardy.* G. S. 8vo. 1803.

32. *Number Nip.* T. S. 8vo. 1803.

33. *Our Native Land and Gallant Protectors.* Dr. 8vo. 1803.

34. *Rival Statues.* Pant. 8vo. 1803.

35. *Jew and Gentile.* Burl.

36. *Cybele.* Pant. 8vo. 1804.

37. *Peddler's Acre.* Pant. 8vo. 1804.

38. *Black Beard.* B. P. 12mo. 1809.

39. *The Cloud King.* M. D. 12mo. 1809.

40. *Cora.* B. P. 12mo. 1809.

41. *The False Friend.* M. D. 12mo. 1809.

42. *Halloween.* S. 12mo. 1809.

43. *Julia of Louvain.* D. S. 12mo. 1809.

44. *Round Tower.* B. P. 12mo. 1809.

Mr. Cross died, we believe, early in the year 1810; leaving a widow, to whom Mr. Elliston has given a situation in the Surrey Theatre, but in what department we are not informed. Our authority for stating the fact is the following notice at the foot of a play-bill, in 1810, for the widow's benefit: "Mrs. C. would be wanting in gratitude did she not embrace this opportunity of returning Mr. Elliston her sincere thanks for the many favours she has received from him since the decease of her much-beloved

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"and affectionate husband; and
 "trusts her ardent endeavours to
 "give satisfaction, in the situation
 "he has been so kind as to place
 "her in, will ensure a continuance
 "of his esteem and patronage."

CROWNE, JOHN. This gentleman was the son of an independent minister in that part of America called Nova Scotia; but whether born there or not, is uncertain. He received his education, however, in that climate, the rigid manners of which not altogether suiting with the vivacity of his genius, he determined to quit that country and seek his fortune in England. At his first arrival here, his necessities compelled him to accept of an office still more formal and disgusting than even his situation in America. This was no other than the being gentleman-usher to an old independent lady of quality. Soon weary of this disagreeable drudgery, he had recourse to his pen for support; and as neither the preciseness of his education, nor the distress of his circumstances, could suppress the fire of his genius, his writings, which were in the dramatic way, soon rendered his abilities known to the town and court: when, as it appears, fortunately for him, the Earl of Rochester, whose enmity to Dryden made him readily snatch at any opportunity of mortifying him, prevailed on the Queen to lay her commands on Crowne, in preference to that poet, for the writing of a masque, to be performed at court, which he executed, under the title of *Calisto*.

That it was not from any peculiar regard to our author himself, that Lord Rochester urged this nomination, is very evident; for, at no greater distance than two years afterwards, the great success of

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Mr. Crowne's two tragedies of *The Destruction of Jerusalem* excited the envy of that nobleman so far, as to make him as severe an enemy as he had appeared to be a warm friend to him; nay, he even endeavoured to do him prejudice at court, by informing the King of his descent and education, which, however, His Majesty was so far from paying any regard to, that he even treated the informer with that contempt so mean an insinuation justly merited. Mr. Crowne was now highly in favour at court, and particularly with the King, as indeed any one might be who contributed to his pleasures; and it is well known that Charles II. was ever peculiarly fond of theatrical amusements. The favours he received from this monarch, added to the natural gaiety of his temper, induced him to join with the Tory party; in consequence of which he wrote a comedy, called *The City Politiques*, in which the Whigs were severely satirized. When written, he found much difficulty in getting it represented; the opposite party, and particularly Lord Arlington, the lord chamberlain, who was secretly in the Whig interest, endeavouring all they could to get it suppressed. At last, however, by the immediate command of the King himself, it was brought on the stage; but, though even the contrary party acknowledged it to be a good play, it created Mr. Crowne a great many enemies; which circumstance, added to the precariousness of theatrical emoluments, induced him to apply to the King for some post that might secure him from distress for the remainder of his life. This His Majesty readily promised him, but insisted on our author's writing one co-

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medy more, before he took leave of the Muses; and, to obviate all objections, which he made, of being at a loss for a plot, &c. put into his hands, by way of a groundwork, a Spanish play, called *No puede ser*. On this Mr. Crowne immediately set to work; and although, when he had advanced some length in it, he found that it had been before translated, under the title of *Tarugo's Wives*, by Sir Thomas St. Serfe, and had even been condemned in the representation, yet he proceeded in his plan, and produced his very excellent comedy of *Sir Courtly Nice*. And now he seemed to be at the very summit of his hopes of being gratified in the performance of the King's promise; when, lo! in an instant an unfortunate accident intervened to dash them all at once, and tumble down the fabric which he had been rearing! This was no less than the sudden death of the King, who was seized with an apoplectic fit, on the day of its last rehearsal, and who, though he did indeed revive from it, died in three days afterwards, leaving our unfortunate bard plunged in the depth of distress and disappointment.

What were the particular occurrences of Mr. Crowne's life after this great loss, we have not been able to trace; but it is most probable that writing for the stage became his sole support; as we find, besides the play on which his expectations were thus fixed, and which was played at that time with great success (as indeed it has ever since been on every revival of it), that he wrote six others, the last of which made its first appearance about the end of the seventeenth century. How long he lived is uncertain; for although Coxeter, in his notes, informs us

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that he was living in 1703, no writer has pretended to assign the absolute date of his death. It is probable, however, that he did not long survive that period; and we are told by Jacob, that he was buried in St. Giles's in the Fields.

As a man, he seems to have possessed many amiable and social virtues, mingled with great vivacity and easiness of disposition. As a writer, his numerous works bear sufficient testimony of his merit. His chief excellence lay in comedy, yet his tragedies are far from contemptible. His plots are for the most part his own invention; his characters are in general strongly coloured and highly finished; and his dialogue lively and spirited, attentively diversified, and well adapted to the several speakers. So that on the whole he may assuredly be allowed to stand at least in the third rank of our dramatic writers.

The pieces he has left behind him are seventeen in number, besides one not printed; and their names are as follow:

1. *Juliana*. T. C. 4to. 1671.
2. *Charles VIIIth of France*. 4to. 1672.
3. *The Country Wit*. C. 4to. 1675.
4. *Andromache*. T. 4to. 1675.
5. *Calisto*. M. 4to. 1675.
6. *City Politiques*. C. 4to. 1675.
7. *The Destruction of Jerusalem*. T. Two Parts. 4to. 1677.
8. *The Ambitious Statesman*. T. 4to. 1679.
9. *The Misery of Civil War*. T. 4to. 1680.
10. *Henry the Sixth*. T. Two Parts. 4to. 1681.
11. *Thyestes*. T. 4to. 1681.
12. *Sir Courtly Nice*. C. 4to. 1685.
13. *Darius*. T. 4to. 1688.

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14. *The English Friar*. C. 4to. 1690.

15. *Regulus*. T. 4to. 1694.

16. *The Married Beau*. C. 4to. 1694.

17. *Caligula*. T. 4to. 1698.

18. *Justice Busy*. Com. N. P.

CROXALL, DR. SAMUEL, was the son of Samuel Croxall, rector of Hanworth, in Middlesex, and vicar of Walton upon Thames, in Surry; in the last of which places our author was born. He received his early education at Eton school, and from thence was admitted to St. John's College, Cambridge, after which he entered into holy orders. Having a strong attachment to the Whig interest, he employed his pen in favour of that party, during the latter end of Queen Anne's reign. After he quitted the university, he was instituted to the living of Hampton, in Middlesex, and then to the united parishes of St. Mary Somerset, and St. Mary Mounthaw, in the city of London, both which he held to his death. He was also chancellor, prebendary, canon residentiary, and portionist, of the church of Hereford; and, in the year 1732, was made archdeacon of Salop, and chaplain in ordinary to the King. He obtained the living of Selleck, in Herefordshire, in February 1734, and died, at a very advanced age, the 13th of February 1752, having published (according to common opinion) one dramatic performance, as it is called, viz.

The Fair Circassian. 4to. 1720.

CULLUM, MRS. A lady of this name was author of one piece, which entitles her to a place in our pages, viz.

Charlotte. P. 8vo. 1775.

CUMBERLAND, RICHARD, is the son of Dr. Denison Cumber-

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land, late Bishop of Kilmore, in Ireland, by Joanna, youngest daughter of the celebrated Dr. Bentley (a lady on whom the well-known pastoral of Phebe, by Dr. Byrom, printed in *The Spectator*, No. 603, was written), and great-grandson of Dr. Richard Cumberland, Bishop of Peterborough.

He was born February 19, 1732, in the master's lodge of Trinity College, Cambridge, under the roof of his grandfather Bentley, in what is called the Judge's Chamber. When turned of six years of age, he was sent to the school of Bury St. Edmund's; whence he was in due time transplanted to Westminster. At the age of fourteen Mr. C. was admitted of Trinity College, Cambridge; whence, after a long and assiduous course of study, he launched into the great world, and became a private confidential secretary to Lord Halifax, then at the head of the Board of Trade; which situation he held with great credit to himself, till his Lordship went out of office.

Soon after this, he obtained the lay fellowship of Trinity College, vacant by the death of Mr. Titley, the Danish Envoy. This fellowship, however, he did not hold long; for, on obtaining, through the patronage of Lord Halifax, a small establishment as crown agent for the province of Nova Scotia, he married Elizabeth, only daughter of George Ridge, Esq. of Kilmiston, in Hampshire, in whose family he had long been intimate.

When Lord Halifax returned to administration, and was appointed Lord Lieutenant of Ireland, Mr. C. went with him to that country, as under-secretary; his father, as one of his chaplains; and his brother-in-law, Capt. William Ridge, as one of his aides-du-camp.

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Before Lord Halifax quitted Ireland to become Secretary of State, Mr. Cumberland's father had been made Bishop of Clonfert; and Mr. Cumberland himself, who had declined a baronetcy which had been offered him by his patron, came to England with his Lordship, and was appointed, we believe, to the situation of assistant secretary to the Board of Trade.

About the end of the year 1771, the Bishop of Clonfert was translated to Kilmore; which see, however, he held not long, being translated by death to a better world; to which he was followed by his lady in June 1775.

The accession of Lord George Germaine to the seals for the colonial department promoted Mr. Cumberland from a subaltern at the Board of Trade to the post of secretary.

In the year 1780 he was sent on a secret and confidential mission to the court of Spain; and it is reported, that his embassy would have been successful, but for the riots in London, and the capture of our East and West India fleets, which inspired the Spaniards with more confidence than they had before possessed. In this mission Mr. Cumberland necessarily incurred great expenses; and he was cruelly neglected by ministers after the conclusion of his negotiation. It was, however, during his residence in that country that he collected the *Anecdotes of eminent Painters in Spain*, which he afterwards published.

By the provisions of Mr. Burke's well-known bill, the Board of Trade was annihilated, and Mr. Cumberland was set adrift with a compensation of scarcely a moiety in value of what he had been deprived of. He now retired, with

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his family, to Tunbridge Wells, where he has continued, we believe, ever since to reside, universally respected. Of his dramatic works we annex what we believe to be a correct list:

1. *The Banishment of Cicero*. T. 4to. 1761.

2. *The Summer's Tale*. Mus. C. 8vo. 1765.

3. *Amelia*. M. E. 8vo. 1768.

4. *The Brothers*. C. 8vo. 1769.

5. *The West Indian*. C. 8vo. 1771.

6. *Amelia*. M. E. altered. 8vo. 1771.

7. *Timon of Athens*. T. altered. 8vo. 1771.

8. *The Fashionable Lover*. C. 8vo. 1772.

9. *The Note of Hand*. F. 8vo. 1774.

10. *The Cholerick Man*. C. 8vo. 1775.

11. *The Battle of Hastings*. T. 8vo. 1778.

12. *The Princess of Parma*. T. 1778. N. P.

13. *The Election*. Ent. 1778. N. P.

14. *Calypso*. M. 8vo. 1779.

15. *The Bondman*. T. C. altered. 1779. N. P.

16. *The Duke of Milan*. T. altered. 1779. N. P.

17. *The Widow of Delphi*. Mus. C. Songs only printed, 8vo. 1780.

18. *The Walloons*. C. 1782. N. P.

19. *Mysterious Husband*. Play. 8vo. 1783.

20. *The Carmelite*. T. 8vo. 1784.

21. *Natural Son*. C. 8vo. 1785.

22. *The Arab*. T. 1785. N. P.

23. *The Country Attorney*. C. 1787. N. P.

24. *The Impostors*. C. 8vo. 1789.

25. *School for Widows*. C. 1789. N. P.

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26. *Occasional Prelude*. 1792.
N. P.

27. *The Armourer*. C. O. 1793.
N. P.

28. *The Box-lobby Challenge*.
C. 8vo. No date. [1794.]

29. *The Jew*. C. 8vo. 1794.

30. *Wheel of Fortune*. C. 8vo.
1795.

31. *First Love*. C. 8vo. 1795.

32. *The Dependant*. C. 1795.
N. P.

33. *Don Pedro*. Dr. 8vo. 1796.

34. *The Days of Yore*. D. 8vo.
1796.

35. *The Last of the Family*. C.
8vo. 1797.

36. *False Impressions*. C. 8vo.
1797.

37. *Village Fête*. Int. 1797.
N. P. (Ascribed to him by re-
port.)

38. *The Clouds*. C. 8vo. N. D.
[1797.]

39. *The Eccentric Lover*. C.
1798. N. P.

40. *A Word for Nature*. C.
1798. N. P.

41. *Joanna of Montfaucon*. Dr.
Rom. 8vo. 1800.

42. *Lovers' Resolutions*. Com.
1802. N. P.

43. *Sailor's Daughter*. C. 8vo.
1804.

44. *Victory and Death of Lord
Nelson*. M. D. P. 1805. N. P.

45. *Hint to Husbands*. C. 8vo.
1806.

46. *The Jew of Mogadore*. O.
8vo. 1808.

47. *Robber*. Dr. Piece. 1809.
N. P.

48. *Willow's only Son*. C. 1810.
N. P.

49. *Alcanor*. Play. N. P.

50. *The False Demetrius*. P.
N. P.

51. *Passive Husband*. P. N. P.

52. *The Sybil* [Sibyl]; or, *The
Elder Brutus*. P. N. P.

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53. *Tiberius in Capreae*. P. N. P.

54. *Torrendal*. Trag. N. P.

Besides the labour, as well as
genius, implied in the execution
of this unexampled collection of
plays written by one author, we
are to give Mr. Cumberland credit
for other works, which do great
honour both to his head and heart.
Of these the principal are as follow:

*Anecdotes of eminent Painters
in Spain*, 2 vols.; *The Observer*,
a periodical paper, 6 vols.; *Arun-
del*, a novel, 2 vols.; *Henry*, a
novel, 2 vols.; *Calvary*, an epic
poem; *The Exodiad*, an epic poem
(in conjunction with Sir James
Bland Burges, who was his near
neighbour at Tunbridge Wells);
and *Memoirs of Richard Cumber-
land, written by Himself*, 2 vols.
To these we may add numerous
Prologues and Epilogues, Tracts
controversial and political, and a
few Poems.

That a man of such learning, of
such versatility of literary talent,
such unquestionable genius, and
such sound morality, should, in
"the vale of years," feel the want
of what he has lost by his exertions
for the public good, must, to every
feeling mind, be a subject of keen
regret; yet the fact seems to be
placed beyond doubt by the fol-
lowing annunciation of his inten-
tion, in 1809, to publish a 4to.
volume of his dramas, which, we
are sorry to say, because it im-
plies a want of encouragement,
has not yet (April 1811) ap-
peared:

"TO THE PUBLIC.

"It was my purpose to have
"reserved these MSS. for the
"eventual use and advantage of a
"beloved daughter after my de-
"cease; but the circumstances of
"my story, which are before the
"public, and to which I can ap-

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"peal without a blush, make it
 "needless for me to state why I
 "am not able to fulfil that pur-
 "pose: I therefore now, with full
 "reliance on the candour and pro-
 "tection of my countrymen at
 "large, solicit their subscription to
 "these unpublished dramas; con-
 "scious as I am, that neither in
 "this instance, nor in any other
 "through the course of my long-
 "continued labours, have I wil-
 "fully directed the humble ta-
 "lents, with which God hath en-
 "dowed me, otherwise than to
 "his service, and the genuine in-
 "terests (so far as I understood
 "them) of benevolence and vir-
 "tue.

" RICHARD CUNBERLAND."

CUNNINGHAM, JOHN. An ele-
 gant and ingenious poet, and a
 very worthy man. He was born
 in the year 1729 in Dublin, where
 his father, an eminent wine-mer-
 chant, and his mother, both of
 whom were of Scotch parents, then
 resided. He was the youngest son
 of his father, and early began to
 exhibit specimens of his poetical
 powers. By the time he was twelve
 years old, he had produced se-
 veral pieces which are still admired,
 and at the age of seventeen years
 wrote the only dramatic perform-
 ance that he left. The free ac-
 cess which this little drama gave
 him to the playhouse was of very
 pernicious consequence to him. It
 created a disgust at the plodding
 life of a tradesman, and excited
 a desire to appear on the stage as a
 performer, though he scarcely pos-
 sessed a single requisite for such a
 profession. His figure was totally
 against him either for tragedy or
 genteel comedy: in the *petit maitre*
 cast, however, he was tolerable;
 and if he in any thing rose to ex-
 cellence, it was in his favourite

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walk, the mock French charac-
ter.

His passion for the stage had
 obtained so strong a power over
 him, that against the wishes of his
 friends, and without any commu-
 nication of his intentions to them,
 he secretly left his family and em-
 barked for England, where he
 commenced itinerant player with
 a success that by no means an-
 swered his expectations. He soon
 became sensible of his imprudence,
 but pride prevented his return to
 his parents; and ere he had time
 to work himself into a resolution
 of obeying the calls of duty, he
 received intelligence that his fa-
 ther had become insolvent. This
 news was followed by that of his
 death. Still, however, an asylum
 was open to our author in the
 house of an affectionate brother,
 Mr. P. Cunningham, one of the
 best statuarys in Ireland, who re-
 peatedly urged him to return; but
 the idea of a state of dependance
 was of all others the most repug-
 nant to him. What he had origi-
 nally adopted from choice, he
 now found himself obliged to per-
 sist in from necessity. After hav-
 ing experienced various vicissitudes
 in the north of England, we find
 him, in the year 1761, a per-
 former at Edinburgh, under the
 direction of Mr. Love. Here he
 wrote some of his best pieces.
 It is at this period that, as a poet,
 he also began to emerge from ob-
 scurity.

Willing to snatch at every op-
 portunity that might extricate him
 from a profession in which nature
 had denied him the qualities to
 shine, and for which he had long
 lost all relish, he cheerfully adopt-
 ed the advice of his friends, and,
 in hopes of obtaining a more com-
 fortable, as well as a more respect-

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able, subsistence in the world of letters, he repaired from Edinburgh to London. These hopes, however, were vain. Hardly had he set foot in the capital, when he found that the bookseller, by whom he was to be employed, had stopped payment. He soon also discovered that scandal and political altercation had entirely taken up the attention of the public, and that, unless he prostituted his abilities to these objects, he was not likely to meet with much success. He, therefore, left the town with precipitation, after a short and disagreeable stay in it, and once more returned to Scotland.

At this juncture, Mr. Digges was manager of the Edinburgh playhouse, and he treated our author with uncommon respect and kindness. Mr. Cunningham continued under that gentleman's management until he quitted Scotland. He then returned to Newcastle-upon-Tyne; a spot which, as it had been his residence for many years, he had originally left with regret, and which, to his last breath, he used emphatically to call his home.

At this place, and in the neighbouring towns, he earned a scanty, but to him a sufficient, subsistence. Though his mode of life was precarious and rather disreputable, it became much less so from the estimation he was held in by some of the most respectable characters

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in the country, who afforded him their support and protection. Being passionately fond of retirement, and happy in the society of a little circle of rural friends, he rejected every solicitation to try once more his fortune in the capital; declaring it to be his wish, that as he had lived, so he might die among his friends in Northumberland; nor was that wish denied him. From a long-rooted disorder in his nerves a lingering illness ensued, which, on the 18th day of September 1773, terminated his life. He was buried in St. John's churchyard, Newcastle.

He is entitled to a place in this work on account of one piece, called

Love in a Mist. Farce. 12mo. 1747.

CUNNINGHAM, JOSIAS. Of this author we can only inform the reader, that he wrote one drama, called

The Royal Shepherds. P. 8vo. 1765.

CUTBERTSON, MISS. To a lady of this name has been ascribed

Anna. Com. 1793. N. P.

CUTTS, JOHN. Of this gentleman we know nothing further than that his name stands as an author in the title-page of one dramatic piece, entitled

Rebellion defeated. Trag. 4to. 1745.

D.

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D. D. Gent. These initials we find affixed to

The Faithful Shepherd. Past. Com. 12mo. 1633.

D. J. These initials stand in the title-pages of three several dramatic pieces; but it is scarcely probable that they should all be the works of the same author. Their titles are,

1. *The Knave in Grain new wampt.* C. 4to. 1640.

2. *Hell's High Court of Justice.* 4to. 1661.

3. *The Mall.* C. 4to. 1674.

Langhaine tells us, that the last was ascribed by Dr. Hyde, the *Proto-bibliothecarius*, or upper librarian, of one of the universities, to Mr. Dryden; but as it is probable the Doctor might have no stronger foundation for his conjecture than the mere correspondence of the letters J. D. with the words John Dryden, we are apt to join in opinion with Langhaine, that the dissimilarity of style, especially in the epistle dedicatory, in which Mr. Dryden's manner was in general very characteristic, is an argument sufficiently strong against the too peremptorily giving the honour, or ascribing the disgrace, of being the author of it to that very celebrated writer.

DABORNE, alias **DAUBORNE**, **ROBERT.** Though the same difference appears in the spelling of this author's name as in Mr. Dancer's, after mentioned, the first is certainly right. He lived in the reign of King James I. and had a liberal education, being master of arts;

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but in what university he took his degree appears uncertain. He was also in holy orders, and it is probable had a living in Ireland. At least, it is apparent he was in that kingdom, from a sermon published by him on Zech. ii. 7, in the year 1618, which is said in the title-page to have been preached at Waterford. He wrote the two following plays:

1. *Christian turned Turk.* T. 4to. 1612.

2. *Poor Man's Comfort.* T. C. 4to. 1655.

D'AGUILAR, **MISS ROSE.** A lady of this name translated from the German

Gortz of Berlingen. Hist. Dr. 8vo. N. D. [1799.]

DALLAS, **ROBERT CHARLES.** This gentleman is the son of Dr. Dallas, a physician of Kingston, Jamaica, in which place our author was born. At a very early period of life he was sent to receive the rudiments of education at Musselburgh, in Scotland; whence he was removed to England, and placed under the tuition of Mr. Elphinston, at Kensington, who was well known as an indefatigable labourer at a futile attempt to alter the whole orthography of the English language. On leaving school, Mr. D. intended to embrace a military life; but meeting with some disappointments in the purchase of a commission, he entered himself as a student of law in the Inner Temple. Like many others, however, whose names occur in these volumes, he

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devoted more of his hours to the Muses than to the law. About the time of his coming of age, he made a voyage to Jamaica, to take possession of property that had fallen to him by his father's death; where, however, he soon became disgusted with a colonial life, from the cruel treatment which he frequently saw used toward the slaves; but, being appointed to a lucrative office on the north side of the island, he remained two or three years in Jamaica. On his return to England, he married Miss Harding, daughter of Benjamin Harding, Esq. of Hacton House, near Hornchurch, in Essex.

After the enjoyment of a few years in England, he was under the necessity of again crossing the Atlantic; previous to which, however, he completed his terms at the Temple, and was called to the bar. After spending a few years more in Jamaica, and finding Mrs. Dallas's health impaired by the climate, he resolved to quit it for ever. His predecessor in the office which he held having been permitted to nominate him to succeed, he flattered himself that he should be able to obtain the like permission; but he was mistaken: the minister (Mr. Pitt), though greatly solicited on the occasion, left him only the alternative of losing his office, or living in the West Indies.

Mr. Dallas adopted the former, passed several years on the continent, and was at Paris in the commencement of the Revolution. The enormities, however, that he witnessed there drove him thence, and he found a retreat for his family in the county of Suffolk, where for some years he devoted himself to the education of his children. His family increasing

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and growing up, he was tempted, by deceitful reports of the paradisaical state of America, to pay a visit to his brother, who was settled at Philadelphia. But he found his prepossessions in favour of England only the more firmly rooted by what he saw of America: he therefore returned home, and commenced a literary career that has been creditable at once to his genius and industry. His principal original productions are, *Miscellaneous Writings, consisting of Poems, &c.* (including the tragedy hereafter mentioned), 4to. 1797; *Percival*, a novel, 1801; *Elements of Self-knowledge*, 1802; *The History of the Maroons*, 1803; *Aubrey*, a novel, 1804. Beside these, he is the translator from the French of Mallet du Pan's *British Mercury*, M. Bertrand de Moleville's *Annals of the French Revolution*, Clery's *Journal of the Sufferings of the Royal Family of France in the Temple*, and the Abbé Ordinaire's *Natural History of Volcanoes*.

That his name finds a place in this work, however, Mr. Dallas owes to two dramatic productions, viz.

1. *Lucretia*. T. 4to. 1797.
2. *Not at Home*. Dram. Ent. 8vo. 1809.

DALTON, JOHN. This gentleman was son of the Rev. John Dalton, rector of Dean, in Cumberland, where he was born in 1709. He was a member of Queen's College, Oxford, and took the degree of M. A. May 9, 1734. He afterwards became tutor or governor to the only son of Algon Seymour, Duke of Somerset, a very hopeful and promising young gentleman, whose death in the bloom of youth and expectation stands on record in a very affecting

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manner in two letters on that occasion, written by his afflicted mother, the Countess of Hertford, afterwards Dutchess of Somerset, and which since her death have been published in Mr. Duncombe's *Collection of Letters*. On the 4th of July 1750, he was honoured with the degrees of B. and D. D. At the time of his death, which happened July 21, 1763, he was prebendary of Worcester, and rector of St. Mary-at-Hill. Dr. Dalton's claim to a mention in this work is his having altered, and rendered more fit for dramatic exhibition, Milton's admirable Masque at Ludlow Castle, which he considerably extended, not only by the insertion of some songs and different passages selected from other of Milton's works, but also by the addition of several songs and improvements of his own, so admirably adapted to the manner of the original author of the masque, as by no means to disgrace the more genuine parts, but, on the contrary, greatly to exalt our ideas of Dr. Dalton's poetical abilities. It has, moreover, had the advantage of being most excellently set to music by Dr. Arne, and is sometimes acted under the title of *Comus*. Masque. 8vo. 1738.

During the run of *Comus*, he industriously sought out a granddaughter of Milton (Elizabeth Foster), oppressed both by age and poverty, and procured her a benefit from it at Drury Lane Theatre, on the 5th of April 1750, by which she cleared above 130*l*. Mr. Garrick spoke a prologue, which was written by Dr. Johnson for the occasion.

DALTON, JOHN. This author resided at Clifton, near York, and was the keeper of a public garden, where parties were accommodated

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with tea. In the prologue to his farce he pleads poverty in excuse for his attempting the drama. The name of his performance is *Honour Rewarded*; or, *The Generous Fortune Hunter*. F. 8vo. 1775.

DANCE, JAMES. See LOVE, JAMES.

DANCER, JOHN. This author, who lived in the reign of Charles II. is said to have been born in Ireland. He was a servant in the family of the Duke of Ormond, and lived a great part of his time in that kingdom. About the year 1670 he came over into England; and, being perfect master of the French and Italian languages, he translated three dramatic pieces from the originals of three eminent poets, viz. Tasso, Corneille, and Quinault. The pieces are as follow:

1. *Amynta*. Past. 8vo. 1660.
2. *Nicomede*. T. C. 4to. 1671.
3. *Agrippa, King of Alba*. T. 4to. 1675.

Langbaine has given us this author's name DANCER, *alias* DAUNCY; but whence the doubt concerning his name arises we know not, unless from the irregularity of spelling which was given way to at the time when he wrote.

DANIEL, SAMUEL. This gentleman, who stands in high estimation among the writers of the age he lived in, both as a poet and an historian, flourished in the reigns of Queen Elizabeth and King James I. He was the son of a music-master, and born near Taunton in Somersetshire, in the year 1562. At seventeen years of age he was admitted a commoner of Magdalen Hall, Oxford, at which place he continued for about the space of three years, and, during that time, by the assistance of an

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excellent tutor, and by dint of great assiduity and application on his own side, made a very considerable progress in all branches of academical learning. Those which were of a graver turn, however, not so well suiting his genius, he applied himself principally to history and poetry, which continued to be his favourites during the remainder of his life. At the expiration of the above-mentioned term he quitted the university, and came up to London, where his own merit, and the interest of his brother-in-law, John Florio, the celebrated author of an Italian Dictionary, recommended him to the favour of Queen Anne, King James Ist's consort, who was pleased to confer on him the honour of being first gentleman extraordinary, and afterwards one of her grooms of the privy-chamber; which being a post of very little employment, the income of it enabled him to rent a house at a small distance from London, which had a very fine garden belonging to it, among the solitary amusements of which he is said to have composed the most of his plays. Towards the latter part of his life he quitted London entirely, and retired, according to Dr. Fuller, to a farm near Devizes, in Wiltshire; but Wood fixes the place of his retreat at Beckington, near Philips Norton, in Somersetshire, where he commenced farmer; and, after some years spent in a healthful exercise of that employment, in the service of the Muses, and in religious contemplation, he died in October 1619.

Wood has given us a copy of his monumental inscription, in Beckington church, which affixes the above date to his death; and yet Langbaine, Gildon, and Jacob,

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have all positively declared that he lived till near eighty years of age. We can account for this only by supposing that the two last have, without any examination, or even reflection, copied the error of the first, who has, in concurrence with the account given of him by Wood, absolutely fixed his birth in 1562, and his death in 1619, at which time he could have been only fifty-seven, and yet, immediately after, asserted that he lived to fourscore years of age: and even, after all, there is some difficulty remaining, as we find a corrected edition of his *Cleopatra* greatly altered, and also one of the *Vision of the Twelve Goddesses*, which is said to be published by the author from his own copy, in justification of himself from a spurious edition before printed without his knowledge; both of which are dated in 1623. But as the general edition of his works, in 1623, was published by his brother, Mr. John Daniel, it is possible these alterations may have been from MS. copies which he had himself prepared for the press before his death; since it is scarcely possible that Wood, who had seen his monument, could have mistaken the date inscribed upon it. The above-named monument was erected to his memory by the Lady Anne Clifford, afterwards Countess of Dorset, to whom he had formerly been tutor, and who was a very great lover and encourager of learning and learned men.

[Since the last edition of this work was printed, it has been ascertained that Wood's date is right; see Collinson's *History of Somersetshire*, page 201. Daniel's will, which is in the Prerogative Court of Canterbury, was made Sept. 4, 1619, and proved Feb. 1, 1620:

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in it, he left his brother John sole executor, and appointed Simon Waterson (a celebrated printer), and John Philips (his brother-in-law), overseers of his will. He bequeathed therein "a bed and the furniture thereof to his sister Susan Bowre, and such linen as he shall leave at his house at Ridge."—*Reg. Prerog. Court, Soane 12.*]

His dramatic pieces, which, however, are not equal to some other of his poetical works, and still less so to his histories, which are yet held in very high estimation, are the following six, viz.

1. *Cleopatra*. T. 12mo. 1594.
2. *Vision of the Twelve Goddesses*. M. 8vo. 1604; 4to. 1623.
3. *Philotas*. T. 4to. 1605.
4. *Queen's Arcadia*. Past. T. C. 4to. 1606.
5. *Tethys' Festival*; or, *The Queen's Wake*. Int. 4to. 1610.
6. *Hymen's Triumph*. Past. Tr.-Com. 4to. 1623.

He succeeded Spenser as poet-laureat; in which honour he himself was succeeded by the celebrated Ben Jonson. Daniel, says Mr. Headley, though very rarely sublime, has skill in the pathetic, and his pages are disgraced with neither pedantry nor conceit. We find, both in his poetry and prose, such a legitimate and rational flow of language as approaches nearer the style of the 18th than the 16th century, and of which we may safely assert, that it will never become obsolete. He certainly was the Atticus of his day. It seems to have been his error to have entertained too great a diffidence of his own abilities; constantly contented with the sedate propriety of good sense, which he no sooner attains than he seems to rest satisfied, though his resources, had he

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but made the effort, would have carried him much further. In thus escaping censure, he is not always entitled to praise. From not endeavouring to be great, he sometimes misses of being respectable. The constitution of his mind seems often to have failed him in the sultry and exhausting regions of the Muses; for, though generally neat, easy; and perspicuous, he too frequently grows slack, languid, and enervated. In perusing his long historical poem, we grow sleepy at the dead ebb of his narrative, notwithstanding being occasionally relieved with some touches of the pathetic. Unfortunate in the choice of his subject, he seems fearful of supplying its defects by digressional embellishment; instead of fixing upon one of a more fanciful cast, which the natural coolness of his judgment would necessarily have corrected, he has cooped himself up within the limited and narrow pale of dry events; instead of casting his eye on the general history of human nature, and giving his genius a range over her immeasurable fields, he has confined himself to an abstract diary of fortune; instead of presenting us with pictures of truth from the effects of the passions, he has versified the truth of action only; he has sufficiently, therefore, shown the historian, but by no means the poet. Daniel has often the softness of Rowe without his effeminacy. In his *Complaint of Cleopatra* he has caught Ovid's manner very happily. As he has no obscurities either of style or language, neither pedantry nor affectation, all of which have concurred in banishing from use the works of his contemporaries, the oblivion he has met with is peculiarly undeserved; he has shared

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their fate, though innocent of their faults.

Daniel enjoyed the friendship and the praises of the most eminent men of his age. Edmund Bolton and Gabriel Harvey, the former a professed critic, and the latter the friend of Spenser, and a promoter of the literature of his country, both mention Daniel with respect, as a polisher and purifier of the English language. W. Browne calls him "well-languag'd Daniel," book ii. song 2; and Spenser has left Daniel's character. See *Colin Clout's come Home again*, vol. iv. p. 276, Hugh. edit.

The last edition of his works is in 2 vols. 12mo. 1718; which, however, does not include *Tethys' Festival*.

D'ARBLAY, FRANCES. This lady is the daughter of the elder Dr. Burney, and is perhaps better known to the world by the name of Miss Burney, under which she produced two very celebrated novels; we mean, *Evelina*, in 1777; and *Cecilia*, in 1782. She was married on the 28th of July 1793, at Mickleham, in Surrey, to Alexander D'Arblay, Esq. an emigrant French gentleman. Before her marriage she was for some time one of the keepers of the robes to Her Majesty; which post, however, ill health had obliged her to resign. In 1793, she published *Brief Reflections relative to the Emigrant French Clergy, earnestly submitted to the humane Consideration of the Ladies of Great Britain*, the profits of which were to be appropriated to the relief of that respectable and suffering class of persons. In 1796, Mrs. D'Arblay gave the public a third novel of great merit, but scarcely equal to her former productions in the same way, called *Camilla*. But for her

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being noticed in this work she is indebted to the following drama:

Edwy and Elgiva. T. 1795. N. P.

An anecdote is related respecting this lady's novel of *Evelina*, which is worth preserving. It was produced at a very early age, and without the knowledge of her father. The Doctor, from a due conviction of the poison insensibly infused into young minds by an indiscriminate perusal of the trash of our circulating libraries, had cautioned his daughter against an unlimited indulgence of such an inclination; but being one day at a friend's house, he was so much prepossessed by the praises which were conferred on this anonymous production, that he borrowed it for the purpose of recommending it to his daughter's perusal.

DARCY, JAMES. This gentleman was a native of the county of Galway, in Ireland, and has obliged the public with two dramatic pieces, both of them performed at the Theatre Royal in Dublin. Their respective titles are,

1. *Love and Ambition*. T. 8vo. 1732.

2. *Orphan of Venice*. T. 1749.

DAUBORNE. See DABORNE.

D'AVENANT; CHARLES, LL.D.

This gentleman was eldest son of Sir William D'Avenant, the poet-laureat, whom we are just about to mention. He was born in the year 1656, and received the first rudiments of letters at the grammar-school of Cheame, in Surry. He gave very early proofs of an active and sprightly genius, and, being sent to Oxford to complete his studies, became a fellow-commoner of Balliol College in 1671, but left the university without taking a degree. When he was only nineteen years old, he pro-

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duced the single dramatic piece which he gave the public. He, however, soon relinquished all attention to poetry, for studies of a very different nature. Applying himself to the civil law, he had the degree of doctor conferred on him by the university of Cambridge, and in the first parliament of King James the Second represented the borough of St. Ives, in Cornwall. He was also about the same time appointed inspector of plays and commissioner of excise, in which latter employment he continued from 1683 to 1689. In 1698 he was elected one of the representatives for the borough of Great Bedwin. Some time afterwards he had the post of inspector-general of the exports and imports of the customs bestowed upon him; and he died in possession of this employment, Nov. 6, 1714. He was a voluminous and excellent writer on the subjects of politics and revenue during the reigns of King William and Queen Anne. Most of his works in this way were collected by Sir Charles Whitworth, in five volumes 8vo. He wrote one drama, called

Circe. Trag. 4to. 1677.

DAVENANT, SIR WILLIAM. To this gentleman, of whose variegated life we are now about to relate the circumstances, the English stage perhaps stands more deeply indebted than to any other writer of this nation, with respect to the refinement of poetry, and his zealous application to the promoting and contributing towards those rational pleasures, which are fittest for the entertainment of a civilized people: and the greater should his merit be esteemed in this particular, since not only the important affairs of the state, whose necessities demanded his assistance, and of which

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he was no unactive member at a period of great confusion and perplexity, but even confinement, and the prospect of death itself, were insufficient to abate his ardour or lessen his diligence in the cause of his darling mistresses the Muses; for it is recorded of him, that when he was prisoner in Cowes Castle, and on a pretty near certainty (according to his own expression) of being hanged within a week, he still pursued the composition of his celebrated poem of *Gondibert*, and even was master enough of his temper and abilities to write a letter to his friend Hobbes, giving some account of the progress he had made in it, and offering some criticisms on the nature of that kind of poetry. But to proceed more regularly in his history.

Our author was a younger son of Mr. John D'Avenant, who was a citizen of Oxford, being a very substantial vintner, and keeping a large tavern, afterwards known by the name of the Crown, in that city; where he moreover, in 1621, attained to the honour of being elected mayor. This son was born at Oxford in Feb. 1605, and very early in life gave tokens of a lively and promising genius. He received the rudiments of grammatical learning from Mr. Edward Sylvester, who kept a school in the parish of All-Saints, Oxford; and, in the year 1621, being that of his father's mayoralty, he was entered a member of Lincoln College, in that university, in order to complete his academical studies under Mr. Daniel Hough. Here, however, he took no degree, nor, according to Wood's opinion, made any long residence; that writer absolutely informing us, at the same time that he acknowledges the strength of his genius, and even

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distinguishes him by the title of "The sweet Swan of Isis," that he was nevertheless considerably deficient in university learning.

On his quitting the university, he became one in the retinue of the magnificently-disposed Frances, Dutchess of Richmond, out of whose family he removed into that of the celebrated Sir Fulk Greville, Lord Brook, whose history we have recorded in its proper place. But after the unhappy death of that nobleman in 1628, being now left without a patron, although not in distressed circumstances, it is probable that views of profit as well as amusement might induce him to an exertion of his genius; as he in the ensuing year produced his first play, called *Albovine, King of the Lombards*, which met with great success.

For the eight succeeding years he passed his time in the service of the Muses, and a constant attendance at court, where he was very much caressed by all the great wits; among whom we find him in the closest intimacy with the Earl of Dorset, Lord Treasurer Weston, and the accomplished Endymion Porter, Esq. In consequence of this extensive personal interest, and the peculiar patronage of the Queen, he was, in the year 1637, promoted to the laurel, which was vacant by the death of Ben Jonson, and for which Thomas May stood as his competitor. In the life of that poet, the reader will find related the resentment he showed on the loss of this election; and it will equally appear, in the course of this gentleman's history, with what ardent gratitude, and unshaken zeal for the cause of the royal family, he repaid this mark of their esteem for him: for as soon as ever the civil war broke

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out, he demonstrated his loyalty to the King, not only in word, but actions.

In May 1641, he was accused by the parliament of being concerned in a design for seducing the army from their adherence to the parliamentary authority; and a proclamation being issued for the apprehending him and others engaged in that design, he was stopped at Feversham, sent up to London, and put under the custody of the serjeant at arms. From hence, in the month of July following, he was bailed, and soon after found it necessary for him to withdraw to France. In this attempt to fly, however, he was not much more successful than in the former, reaching no further than Canterbury before he was again seized by the mayor of that city, and obliged to undergo a very strict examination. Whether he was put into confinement on this occasion, or suffered to proceed on his journey, is a point that his biographers have not rendered extremely clear; but it is pretty evident that the delay arising from it was not a very long one; as we find that he did at length join the Queen in France, where he stayed for some time, till, accompanying a parcel of military stores which that Princess sent over for the use of the Earl of Newcastle, he was entertained by his Lordship, who had been his old friend and patron, in the station of lieutenant-general of the ordnance.

In his military capacity he appears to have behaved well; for, at the siege of Gloucester, in Sept. 1643, he received the honour of knighthood from the King, as an acknowledgment of his bravery and signal services: but, on the declining of the King's affairs, so

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far as to be beyond retrieval, Sir William once more retired to France, where he changed his religion for that of the church of Rome, and remained for a considerable time with the Queen and Prince of Wales. By them he was held in high esteem, and appears to have been entrusted with some important negotiations in 1646, and particularly employed by the Queen in an attempt, though an unsuccessful one, to prevail on King Charles I. to comply with some temporizing steps which she considered as necessary to his interests.

In 1650, an ingenious project having been formed for sending a select number of artificers (particularly weavers) from France to Virginia, for the improvement of that colony, our author, encouraged to it by the Queen-mother, undertook the conduct of this expedition, and absolutely embarked in the prosecution of it from one of the ports of Normandy. But fortune not being inclined to favour him, the vessel had scarcely got clear of the French coast, before she fell in with, and was taken by, a ship of war belonging to the parliament, who carried her into the Isle of Wight.

Sir William D'Avenant, on this occasion, was confined for some time close prisoner to Cowes Castle, and in the ensuing year was sent up to the Tower of London, in order to take his trial before the High Court of Justice.

During his confinement, his life was for a long time kept in the utmost suspense and danger; yet, what is very remarkable, it had so little effect on his natural vivacity and easiness of disposition, that he still with great assiduity pursued his poem of *Gondibert*, two books

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of which he had written while in France. By what means he escaped this impending storm is not absolutely apparent. Some have attributed it to the interposition of two aldermen of York, to whom he had shown some peculiar civilities when they had been taken prisoners in the north by the Earl of Newcastle's forces; and others ascribe his safety to the mediation of the great Milton. Though the former of these particulars may have some foundation, and might be a concurrent circumstance in his preservation, yet we cannot help thinking the latter most likely to have been the principal instrument in it; as the immortal bard was a man whose interest was most potent at that time; and it is reasonable to imagine a sympathetic regard for a person of Sir William's poetical abilities must plead strongly in his favour in so humane a breast as that of Milton, and point out to him that true genius ought to be considered of no party, but as claiming the protection of all: and what seems to confirm this is, that we find, ten years afterwards, when the latter was exactly in the same predicament, he stood indebted for the same protection to Sir William; to whom, therefore, mankind ought to consider themselves as under double obligations, since, but for his intercession for the life of Milton, the world would never have been enriched with the noblest poem it can boast.

Be this, however, as it may, he was at length admitted to his liberty as a prisoner at large; yet his circumstances being now considerably reduced, he made a bold effort towards at once redressing them, and redeeming the public from that cynical and austere gloom,

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which had long hung over it, occasioned by the suppression of theatrical amusements. He well knew that a theatre, if conducted with skill and address, would still find a sufficient number of partisans to support it; and having obtained the countenance of Lord Whitlocke, Sir John Maynard, and other persons of rank, who were in reality no friends to the cant and hypocrisy which then so strongly prevailed, he got permission to open a sort of theatre, at Rutland House, in Charter House Yard, where he began with a representation, which he called an Opera, but which was in reality quite a different thing. This meeting with encouragement, he still proceeded, till at length, growing bolder by success, he wrote, and caused to be acted, several regular plays, which, by the great profits arising from them, perfectly answered the more important part of his design, that of amending his fortunes. Immediately after the restoration of King Charles II. however, which brought with it that of the British stage in a state of unrestrained liberty, Sir William D'Avenant obtained a patent for the representation of dramatic pieces, under the title of the Duke's Theatre, in Lincoln's Inn Fields. The first opening of this theatre was with a new play of his own, entitled *The Siege of Rhodes*, in which he introduced a great variety of fine scenes and beautiful machinery. And here it is necessary to observe, that Sir William D'Avenant was the first person to whom the English stage is indebted for those decorations; of which he brought over the idea from the theatres in France, his long residence in which country had greatly improved his taste, and induced him to endeavour at

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a greater regularity in the conduct, and a greater correctness in the language, of his pieces, than the manner of the dramatic writers of his own country had hitherto attained. Nor could he, among other improvements, omit those of decoration and scenery, so necessary for heightening the deception, on which so great a part of our pleasure in this kind of entertainments constantly depends, in which we now even greatly exceed our neighbours, but in which at that time the English stage was so barbarously deficient; for although it is true, that in the reign of King Charles I. we read of many dramatic entertainments, which were accompanied with very rich scenery, curious machines, and other elegant embellishments, and the major part of them even conducted by that great architect, Inigo Jones; yet these were employed only in the masques and plays represented at court, and were much too expensive for the little theatres in which plays were then acted for hire. These theatres were so numerous, there being generally six or seven open at once (we are told, that there were at one time no less than seventeen playhouses subsisting in London, small as it then was in comparison to its present extent), and the prices so extremely low, that they could afford no farther decorations to assist the actor's performance, or elevate the spectator's imagination, than bare walls, coarsely matted, or, at the best, covered with tapestry, and nothing more than a blanket, or a piece of coarse cloth, by way of a curtain; in this situation were they in Shakspeare's time, who, in some of his choruses, seems to have had an apparent reference to it; and not much bet-

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ter does it appear to have been at any period before the Restoration, at which time taste and luxury, genius and gallantry, elegance and licentiousness, seem to have made a mingled entry into these kingdoms, under the auspices of a witty and wicked, a merry and mischievous, monarch. But to quit this digression.

Sir William D'Avenant continued at the head of his company (which was afterwards removed to a still larger and more magnificent theatre built in Dorset Gardens), till the time of his death, which happened on the 17th of April 1668, in the 64th year of his age; and in two days afterwards he was interred in Westminster Abbey, very near his rival for the laurel, Thos. May; leaving his son, Dr. Charles D'Avenant, mentioned in the last article, his successor in the management of the theatre. On his grave-stone is inscribed, in imitation of Ben Jonson's short epitaph, the following words,

O rare Sir William Davenant!

Thus, after passing through many storms of difficulty and adversity, he at length spent the evening of his days in ease and serenity. While living he had the happiness of being universally beloved, and at his death was as universally lamented.

As a man, his character appears to have been, in every respect, perfectly amiable; honour, courage, gratitude, integrity, genius, and vivacity, having apparently been the predominant features of his mind; and all the historians seem to allow, that he was possessed of an agreeable person and handsome face; till, in consequence of some amorous dalliances, whereby his nose had greatly suffered, the symmetry of the latter was consider-

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ably disfigured, and became the subject of much wit among his contemporary poets. Sir John Suckling in particular, though his friend, could not avoid touching on it, in his *Session of the Poets*, in which he has the following lines:

Will D'Avenant, asham'd of a foolish
mischance,
That he had got lately travelling in
France,
Modestly hop'd the handsomeness of's
Muse
Might any deformity about him excuse.
And,

Surely the company would have been
content,
If they could have found any precedent;
But in all their records, in verse or in
prose,
There was not one laureat without a
nose.

An anecdote, in prose, on Sir William's want of nose, may here be not inaptly introduced, from the works of the ingenious Mr. Joseph Miller: "Sir William, going along the Mews, was followed by a beggar-woman, who often repeating that she besought; God to preserve his eye-sight; at last he turned about, and asked her why she prayed so heartily for his eye-sight; for he was not purblind as yet. No, Sir, said she; but if ever you should, you have no place to hang your spectacles on."

We have also heard, that Sir William walking one day by Temple Bar, a fishmonger's boy, in watering his fish upon the stall, besprinkled the laureat, who, snuffing, loudly complained of the abuse. The master begged the knight's pardon, and was for chastising his servant. "It is very hard" (said the boy) that I must be corrected for my cleanliness: the gentleman blew his nose upon my

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"fish, and I was washing it off; that's all."—The jest is said to have pleased Sir William so well, that he gave the boy a piece of money for his ingenuity.

Although it is far from our inclination to propagate slander, or add to the perpetuating of any tale of private calumny, yet we might, as biographers, be thought guilty of an omission, should we not take notice in this place, that, in consequence of the extraordinary beauty of Mrs. D'Avenant, our author's mother, and the frequency of the visits of Shakspeare, who, in the course of his journies into Oxfordshire, used most generally to reside at the house of her husband, who, as we have before observed, kept an inn in the city of Oxford; there have not been wanting those who have conjectured Sir William D'Avenant to have been not only the poetical, but even the natural, son of that inimitable bard; and, as a further corroboration of the surmise, would insinuate a resemblance of feature, and urge the vivacity of Sir William's natural disposition, which was diametrically opposite to the gloomy saturnine complexion of Mr. D'Avenant, his supposed and legal parent. Were the fact certain, how greatly would this author appear the favourite of the Muses, first to receive his existence, and afterwards to owe the continuance of it, to the two most exalted geniuses that ever lived! but, as the circumstances, on which the supposition is founded, are by no means such as are adequate to a proof; as gallantry, and more especially adultery, were far from the reigning or fashionable vices of that age; and moreover, as Shakspeare more particularly seems remarkable for the

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chastity and amiable purity of his morals; we cannot think, that the casting a stain on the virtue of a lady of reputation, and fixing a blot on the moral conduct of so valuable a man, are sufficiently authorized by the mere suggestions of fancy, or the inclination of tracing out a bastard pedigree in the poetical line, for a writer, whose own merit is sufficient to ensure him the remembrance of ages yet to come.

As a poet, Sir William's rank seems as yet undetermined. His celebrated epic of *Gondibert* was rendered at the same time the subject of the highest commendation and the severest criticism; though we must confess, that envy appears to us to have had a much greater share in the latter than justice; for, though the story of it may not perhaps be so interesting (and that too in great measure from its not being so well known) as those of the *Iliad* and *Aeneid*, and that the fetters of rhyme, and still more so those of stanza poetry, lay it under very great restraint; yet it must be acknowledged, even by its strongest opponents, that there runs through the whole of it a sublimity in the sentiments, a nobleness in the manners, a purity in the diction, and a luxuriancy in the conceptions, that would have done honour to any writer of any age or country whatsoever. But to cease any further eulogium on this poem, as no testimony of his poetical merits can be considered more valid than that of Mr. Dryden, who was not only his contemporary, but even wrote in conjunction with him, and as nothing can be stronger or more ample than the commendation that gentleman has given him, we shall with his words close the present

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account of Sir William D'Avenant and his abilities.

"I found him (says that author, in his preface to *The Tempest*) of so quick a fancy, that nothing was proposed to him on which he could not suddenly produce a thought extremely pleasant and surprising; and those first thoughts of his, contrary to the old Latin proverb, were not always the least happy; and as his fancy was quick, so likewise were the products of it remote and new. He borrowed not of any other; and his imaginations were such, as could not easily enter into any other man. His corrections were sober and judicious, and he corrected his own writings much more severely than those of another man; bestowing twice the time and labour in polishing which he used in invention."

Sir William D'Avenant's dramatic works are numerous, but not one of them is at present on the list of acting plays; yet there are certainly those among them which much better deserve that honour, than many pieces that have been frequently and successfully represented. The titles of them all may be seen in the following list:

1. *Albovine, King of the Lombards*. T. 4to. 1629.
2. *Cruel Brother*. T. 4to. 1630.
3. *Just Italian*. T.C. 4to. 1630.
4. *Temple of Love*. M. 4to. 1634.
5. *Triumphs of the Prince D'A-mour*. M. 4to. 1635.
6. *Platonic Lovers*. Trag.-Com. 4to. 1636.
7. *Wits*. C. 4to. 1636. D. C.
8. *Britannia Triumphans*. M. 4to. 1637.
9. *Salmacida Spolia*. M. 4to. 1639.

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10. *Unfortunate Lovers*. T. 4to. 1643.
 11. *Love and Honour*. T.C. 4to. 1649.
 12. *Entertainment at Rutland House*. 4to. 1656.
 13. *The Siege of Rhodes*. P. 4to. 1656; 1659.
 14. *The Cruelty of the Spaniards in Peru*. 4to. 1658.
 15. *The History of Sir Francis Drake*. E. 4to. 1659.
 16. *Siege of Rhodes*. Play, two Parts. 4to. 1663.
 17. *Rivals*. T. C. 4to. 1668.
 18. *Man's the Master*. C. 4to. 1669.
 19. *Fair Favorite*. T. C. fo. 1673.
 20. *Law against Lovers*. T. C. fo. 1673.
 21. *News from Plymouth*. C. fo. 1673.
 22. *Playhouse to be let*. C. fo. 1673.
 23. *Siege*. T. C. fo. 1673.
 24. *Distresses*. T.C. fo. 1673.
 25. *Macbeth*. T. 4to. 1673.
- He joined with Dryden in altering *The Tempest* and *Julius Cæsar*; and in the Stationers' book, 1st Jan. 1629, is entered a play, written by him, called *The Colonell*. N. P.
- DAVENPORT, ROBERT. Of this author no circumstances are come down to the present times. He wrote several plays, three of which only are printed, called,
1. *A New Trick to cheat the Devil*. C. 4to. 1639.
 2. *King John and Matilda*. T. 4to. 1655.
 3. *The City Night Cap*; or, *Crede quod habes, et habes*. T. C. 4to. 1661. D. C.
- He was also the author of the following:
4. *The Pedler*. C. 1630. N. P.
 5. *The Pirate*. P. N. P.

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6. *The Fatal Brothers.* T.

7. *The Politic Queen*; or, *Murder will out.* 1660. N. P.

8. *The Woman's mistaken.* See Art. DRAE.

9. *Henry I. and Henry II.*

It does not appear whether these are one or two plays. In the book of the Stationers' Company, they are said to be written by Shakspeare and Davenport. Henry I. was in the possession of Mr. Warburton, Somerset Herald.

Davenport is also conjectured to have written.

10. *A Fool and her Maidenhead soon parted.* P. N. P.

DAVIDSON, REV. ANTHONY, A. M. is a native of Kelton, in Galloway, Scotland, was educated at Edinburgh, and conducted a very respectable academy, for twenty-two years, at Lymington, in Hampshire, where he wrote the following dramatic pieces:

1. *The Fair Hibernian.* T.

2. *The Shepherd of Snowden.* M. E.

3. *Maria.* C. O.

4. *A Voyage to Nootka.* C. O.

5. *Datamis.* T.

6. *The Sailor's Return.* C. O.

7. *St. Kilda.* F.

Whether any of these have been printed, we know not. Mr. Davidson has published *The Seasons*, in the Scottish dialect, in imitation of Thomson's; a *Sentimental Journey*, in imitation of Sterne's: also *Sermons in blank Verse*. Owing to ill health, and some domestic afflictions, he resigned his school at Lymington in December 1805, with the curacy of Milton, which he had held many years, and retired to Damerham, in Wilts, to spend the remainder of his days.

DAVIES, WILLIAM. A gentleman of this name is author of the following dramatic pieces:

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1. *Better late than never.* C. 8vo. 1786.

2. *Generous Counterfeit.* C. 8vo. 1786.

3. *Man of Honour.* C. 8vo. 1786.

4. *The Mode.* C. 8vo. 1786.

5. *News the Malady.* C. 8vo. 1786.

Written for a private theatre, and published together in one volume.

DAUNCY. See DANCER.

DAVEY, SAMUEL. This author was born in Ireland; and, in that kingdom, brought the following pieces on the stage, viz.

1. *The Treacherous Husband.* T. 8vo. 1737.

2. *Whittington and his Cat.* Op. 1739.

Both on the same evening, 13th December 1739, at Dublin, for his own benefit.

DAVY, CHARLES, M. A. This gentleman was rector of Onehouse, in Suffolk, and of Topcroft, in Norfolk; and, in 1787, published in two volumes 8vo. (printed at Bury St. Edmund's), *Letters upon Subjects of Literature, &c.*; in the first volume of which are two pieces, written in 1769, which justify our introduction of his name into this work, viz.

1. *Balaam.* Oratorio.

2. *Ruth.* Oratorio.

In the preface to his *Letters, &c.* Mr. Davy says, "Most of these little essays were written many years ago; they have been collected from detached papers, and revised for publication, as a relief to the author's mind during a confinement now of more than eighteen months continuance.

"It seemed good to the Supreme Disposer of all things, to reduce him in a moment, by an apoplectic stroke, from the most

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"perfect state of health and cheerfulness, amidst his friends, to a paralytic permanent debility; a debility which hath not only fixed him to his chair, but brought on spasms so exquisitely painful, and frequently so unremitted, as scarcely to allow a single hour's repose to him for many days and nights together. Under the pressure of these afflictions, God hath graciously been pleased to continue to him his accustomed flow of spirits, and to preserve his memory and his understanding in some degree of vigour. These alleviating blessings have enabled him to borrow pleasure from past times, in support of the present; to call back the delightful and instructing conversations he enjoyed in a society of worthy and ingenious friends, and to resume those studies and amusements which rendered the former part of his life happy."

This gentleman was also the author of *Conjectural Observations on the Origin and Progress of alphabetic Writing*, 8vo. 1772; and translated from the French, jointly with F. Davy (probably his brother), *Relation of a Journey to the Glaciers, in the Dutchy of Savoy*. By Monsieur Bourrit. 8vo. 1775. His writings in general evince a sound understanding, a correct taste, and a benevolent heart. Mr. Davy died April 8, 1797, in his 75th year.

DAVYS, MARY. This female author, born in Ireland, was married to a clergyman, whom she survived; and after his death kept a coffee-house at Cambridge, where she died. She was a correspondent of Dean Swift; and thirty-six letters from him to her and her husband were, a few years ago, in the

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hands of Dr. Ewen, of Cambridge. She wrote two dramatic pieces, both in the comic walk, entitled,

1. *The Northern Heiress*. C. 12mo. 1716; 8vo. 1725.

2. *Self Rival*. C. 8vo. 1725. Besides these, she wrote some novels, poems, and familiar letters, which, together with the above, are published in 2 vols. 8vo. 1725, under the title of *The Works of Mrs. Davys*.

DAY, JOHN. This author, by the date of his works, must have flourished in the reigns of King James I. and King Charles I. and wrote the following dramatic pieces:

1. *The Bristol Tragedy*. 1602. N. P.

2. *Isle of Gulls*. C. 4to. 1606.

3. *Travels of Three English Brothers*. Historical Play. 4to. 1607.

The author was assisted in this by William Rowley and George Wilkins.

4. *Humour out of Breath*. C. 4to. 1608.

5. *Law Tricks*. C. 4to. 1608.

6. *Come see a Wonder*. P. 1623. N. P.

7. *Parliament of Bees*. Masque. 4to. 1641.

8. *Blind Beggar of Bethnal Green*. C. 4to. 1659.

He also joined with Dekker in a play, not printed, called

Guy of Warwick. 1619. and with Marlowe in

The Maiden's Holyday. 1654.

The precise time of his birth and death, however, are not known; nor are any farther particulars recorded concerning him, except that he had connexion with some of his contemporary poets of note, and had been a student in Caius College, Cambridge.

If, however, we may believe the following punning lines, writ-

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ten by a gentleman of Lincoln's Inn, on his running away and balking his landlord, he was of rather light principle :

- " Here night and *Day* conspire a secret flight ;
 " For *Day*, 't is said, is gone away by night.
 " The *Day* is past ; but, landlord, where's your rent ?
 " You might have seen, that *Day* was almost spent.
 " *Day* sold, at length put off whate'er he might,
 " Though it was ne'er so dark, *Day* would be light."

DECAMP, MISS. See KEMBLE, MRS.

DEKKER, THOMAS, was a writer in the reign of King James I. and, being a contemporary with Ben Jonson, became more eminent by having a quarrel with that great poet, than he would perhaps otherwise have done from the merit of his own works. What the original occasion of their contest was, we know not ; but Jonson, who certainly could never " bear " a rival near the throne," has, in his *Poetaster*, the *Dunciad* of that author, among many other poets whom he has satirized, been peculiarly severe on Dekker, whom he has characterized under the name of Crispinus. This compliment Dekker has amply repaid in his *Satiro-mastix* ; or, *The Untrussing a humorous Poet* ; in which, under the title of Young Horace, he has made Ben the hero of his piece. As great wits, and especially those of the satirical kind, will always have numerous enemies, besides the general fondness the public have for seeing men of abilities abuse each other, this play was extremely followed ; and, as it appears to have been one of our author's first pieces, it probably laid

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the foundation of his fame as a writer. Although, as we have before observed, Dekker was but a middling poet, yet he did not want his admirers, even among the poets of his time ; some of whom thought themselves not disgraced by writing in conjunction with him ; Webster having a hand in three of his plays, and Rowley and Forde joining with him in another. Richard Brome in particular used always to call him father ; which is somewhat the more extraordinary, considering the opposition subsisting between him and Jonson, as Brome had been servant to, and was a particular favourite with, the laureat. Mr. Theo. Cibber observes, on this occasion, that it is the misfortune of little wits, that their admirers are as inconsiderable as themselves, and that Brome's applauses confer no great honour on those who enjoy them. Yet, we think, in this censure he has been somewhat too severe on both ; for Brome's merit was certainly not inconsiderable, since it could force admiration and even public praise from the envious Ben himself. And although Langbaine, who writes with partiality to Ben Jonson, has given the preference in so superlative a degree to those plays in which our author was united with others, against those which were entirely his own, yet we cannot help thinking that in his *Honest Whore*, and the comedy of *Old Fortunatus*, both which are allowed to be solely his, there are beauties, both as to character, plot, and language, equal to the abilities of any of those authors that he was ever assisted by, and indeed in the former equal to any dramatic writer (Shakspeare excepted) that this island has produced.

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The dramatic pieces he was concerned in may be seen in the ensuing catalogue :

1. *Old Fortunatus*. C. 4to. 1600.
2. *Satiro-mastix*. 4to. 1602.
3. } *Honest Whore*. C. First Part,
4. } 4to. 1604. D. C. Second
- Part, 4to. 1630. D. C.
5. *Westward Hoe*. C. Assisted by Webster. 4to, 1607.
6. *Northward Hoe*. C. Assisted by Webster. 4to. 1607.
7. *Wyat's History*. Assisted by Webster. 4to. 1607.
8. *Whore of Babylon*. History. 4to. 1607.
9. *The Roaring Girl*. C. 4to. 1611. In conjunction with Middleton.
10. *If it be not Good, the Devil is in it*. P. 4to. 1612.
11. *Match me in London*. T. C. 4to. 1631.
12. *Wonder of a Kingdom*. C. 4to. 1636.

He wrote other pieces, not published, viz.

1. *Phaeton*. P. 1597.
2. *Orestes' Furies*. P. 1598.
3. *The Triplicity of Cuckolds*. P. 1598.
4. *Bear a Brain*. Play. 1599.
5. *The Gentle Craft*. P. 1599.
6. *Truth's Supplication to Candle-light*. P. 1599.
7. *Christmas comes but once a Year*. 1602.
8. *A Medicine for a curst Wife*. P. 1602.
9. *Guy of Warwicke*. 1619. Written in conjunction with John Day.
10. *The Jew of Venice*.
11. *Gustavus King of Swethland*.
12. *The Tale of Jocondo and Astolfo*.

The two last were once in the possession of Mr. Warburton.

13. *The Spanish Souldier*. T.

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In the book of the Stationers' Company, 1631 and 1633, this play is asserted to be written by Dekker. To the printed copy the initials S. R. are prefixed, which subsequent catalogues have explained to mean Samuel Rowley.

He also assisted in the composition of,

14. *The Witch of Edmonton*. T. C. 4to. 1658.

Phillips and Winstanley have ascribed four other plays to this author, in conjunction with Webster, viz.

- New Trick to cheat the Devil*. C.
- Noble Stranger*. C.
- Weakest goeth to the Wall*. T. C.
- Woman will have her Will*. C.

In this, however, they are mistaken, *The Noble Stranger* having been written by Lewis Sharpe; *The New Trick to cheat the Devil*, by Davenport; and the other two by anonymous authors.

Dekker was likewise author of the *Pageants* of 1603 and 1612. See Vol. III. Art. PAGEANTS.

The precise time of this author's birth and death are not recorded; yet he could not have died young; as the first play we find of his writing was published in 1600, and the latest date we meet with to any other is 1636, except *The Sun's Darling*, in which he assisted Forde, and which Langbaine observes was not published till after the death of its authors.

DELAP, JOHN, D. D. was of Magdalen College, Cambridge, where he took the degrees of B.A. 1746, M. A. 1750, and S. T. P. 1762. He has a living in Sussex; and, besides *An Elegy on the late Duke of Rutland*, and other Poems, is the author of,

1. *Hecuba*. T. 8vo. 1762.
2. *The Royal Suppliants*. T. 8vo. 1781.

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3. *The Captives*. T. 8vo. 1786.
4. *Gunilda*. T. 8vo. 1803.
5. *The Usurper*. T. 8vo. 1803.
6. *Matilda*. T. 8vo. 1803.
7. *Abdalla*. T. 8vo. 1803.

He has also published a *Concio ad Clerum*, preached at Cambridge.

DELMAYNE, THOMAS, wrote one piece, called

Love and Honour. D. P. taken from Virgil, in 7 Cantos. 12mo. 1742.

DELL, HENRY. This person was a bookseller, first in Tower Street, and afterwards in Holborn, where he died very poor. He once attempted to perform the part of Mrs. Termagant at Covent Garden Theatre, but without success. He wrote and altered the following pieces :

1. *The Spouter*; or, *The Double Revenge*. C. F. 8vo. 1756.
2. *Minorca*. T. 8vo. 1756.
3. *The Mirrour*. C. 8vo. 1757.
4. *The Frenchified Lady never in Paris*. Com. 8vo. 1757.

DENHAM, SIR JOHN. This elegant writer was the only son of Sir John Denham, knight, of Little Horsley, who was, at the time of our author's birth, which happened in 1615, lord chief baron of the Exchequer in Ireland, and one of the lords justices of that kingdom: in consequence of which our author was born in Dublin, but was brought over from thence at two years old, on the promotion of his father to the rank of a baron of the Exchequer in England.

His grammatical learning he received in London; and in Michaelmas Term, 1631, was removed from thence to Oxford, where he was entered a gentleman commoner of Trinity College; but, instead of showing any early dawns of that genius which afterwards shone forth in him, he appeared a slow

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dreaming young man, and one whose darling passion was gaming. Here he continued for three years; when having passed his examinations, and taken a degree as Bachelor of Arts, he came to London, and entered himself at Lincoln's Inn, where he applied pretty closely to the study of the law. Yet his darling vice was still predominant; and he frequently found himself stripped to his last shilling; by which he so greatly displeased his father, that he was obliged, in appearance at least, to reform, for fear of being absolutely abandoned by him. On his death, however, being no longer restrained by parental authority, he again gave way to it, and, being a dupe to sharpers, soon squandered away several thousand pounds.

In the latter end of 1641, however, to the astonishment of every one, his genius broke forth in a full blaze of meridian brightness, in that justly celebrated and admired tragedy *The Sophy*, and soon after shone out again in his poem of *Cooper's Hill*. In the same year he was pricked for high sheriff for the county of Surrey, and made governor of Farnham Castle, for the King. But being possessed of no great share of military knowledge, he presently quitted that post, and retired to His Majesty at Oxford.

And now the grand rebellion having broken out in its full force, he showed the warmest attachment to the royal family, and in the course of their unhappy affairs became of signal service to them. In the year 1647, when the King had been delivered into the hands of the army, he undertook, on the behalf of the Queen-mother, to gain access to His Majesty, which he found means to do by the assistance

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of Hugh Peters. On this occasion the King conversed with him in an unreserved manner with regard to his affairs, and intrusting him with nine cyphers commanded him to stay privately in London, in order to receive all his letters to and from his correspondents, all which were constantly decyphered and undercyphered by Mr. Cowley, at that time with the Queen-mother in France. This trust he performed with great punctuality and safety for some time, till at length Mr. Cowley's hand being known, this affair was discovered, and Mr. Denham obliged to make his escape to France. In 1648 he was sent ambassador, together with Lord Crofts, to Poland, where he succeeded so well as to bring back ten thousand pounds for the King, levied there on His Majesty's Scottish subjects.

About 1652 he returned to England, and resided about a year at the Earl of Pembroke's, at Wilton, having quite exhausted his own fortune by his passion for gaming, and the expenses he had been at during the civil war. It does not clearly appear what became of him between that time and the Restoration, though it is most probable he went over again to France, and resided there till King Charles II.'s return from St. Germain's to Jersey; when he was immediately appointed, without any solicitation, surveyor-general of all His Majesty's buildings, and, at the coronation of that monarch, made Knight of the Bath.

On some discontent arising from a second marriage, he for a little time lost his senses; but on his recovery continued in great esteem at court for his poetical abilities, especially with the King, who was fond of poetry, and, during his

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exile, used frequently to give Mr. Denham arguments to write on.

This ingenious gentleman died at an office he had built for himself, near Whitehall, March 10, 1668, ætatis 53, and was buried in Westminster Abbey, leaving behind him, among the several works whereby his poetical fame stands established, only one dramatic one, viz.

The Sophy. T. fo. 1642; Svo. 1671.

As a poet we need only refer to the testimonials of many writers, particularly Dryden and Pope, in his favour. As to his moral character, he has had no vice imputed to him but that of gaming; and although authors have been silent as to his virtues, yet if we may judge from his works, he was a good-natured man and an easy companion; and from his actions it appears that he was one of strict honour and integrity, and, in the day of danger and tumult, of unshaken loyalty to the suffering interest of his Sovereign.

DENIS, CHARLES, was the son of the Reverend Jacob Denis, a French clergyman, born at Rochefoucault, who fled hither on account of his religion. He was brother of Admiral Sir Peter Denis, and wrote some fables and poetical pieces, which were favourably received by the public. He is also said to have been the translator of

The Siege of Calais. T. Svo. 1705.

He died about June 1772, and his friend, Captain Thompson, wrote the following epitaph for him:

Beneath this stone Charles Denis lies,
Lastingly merry, early wise:
That none, excepting they were told,
Ever discover'd he was old.
His fame a monument shall be,
That ages hence, as well as we,

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Shall join with pleasure in the strain,
And boast of England's sweet Fontaine;
Shall join with me—that one we had
Both good and wise—'mongst numbers
bad.

DENNIS, JOHN. This gentleman, who though he has left many dramatic pieces behind him, was much less celebrated for them than for his critical writings, was the son of an eminent saddler, a citizen of London, in which metropolis our author was born, in the year 1657.

He received the first branches of education under Dr. Horn, at the great school at Harrow on the Hill, where he commenced acquaintance and intimacy with many young noblemen and gentlemen, who afterwards made considerable figures in public affairs; whereby he laid the foundation of a very strong and extensive interest, which might, but for his own fault, have been of infinite service to him in future life. From Harrow he went, in 1675, to Caius College, Cambridge, where, after his proper standing, he took the degree of bachelor of arts. He was expelled the college for literally attempting to stab a person in the dark; after which he made the tour of Europe, and in the course of it he conceived such a detestation for despotism, as confirmed him still more strongly in those Whig principles which he had from his infancy imbibed.

As the editor of the *Biographia Britannica* has suggested doubts of the fact here stated, we subjoin an entry from the *Gesta* book of Caius College:

"Mar. 4, 1680. At a meeting of the Master and Fellows, Sir Dennis mulcted 3*l.* his scholarship taken away, and he sent out of college, for assaulting and wounding Sir Glenham with a sword."

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On his return to England, he became early acquainted with Dryden, Wycherley, Congreve, and Southern, whose conversation, inspiring him with a passion for poetry, and a contempt for every attainment that had not some relation to the Belles Lettres, diverted him from the acquisition of any profitable art, or the exercise of any profession.

This, to a man who had not an independent income, was undoubtedly a misfortune. However, the zeal he showed for the Protestant succession having recommended him to the patronage of the Duke of Marlborough, that nobleman procured him a place in the customs, worth 120*l.* per annum, which he enjoyed for some years, till from profuseness and want of economy he was reduced to the necessity of disposing of it to satisfy some very pressing demands. By the advice of Lord Halifax, however, he reserved to himself, in the sale of it, an annuity for a term of years, which term he outlived, and was, in the decline of his life, reduced to extreme necessity. Mr. Theo. Cibber relates an anecdote of him, which we cannot avoid repeating, as it is not only highly characteristic of the man whose affairs we are now considering, but also a striking and melancholy instance, among thousands, of the distressful predicaments into which men of genius and literary abilities are perhaps apter than any others to plunge themselves, by paying too slight an attention to the common concerns of life, and their own most important interests.

"After he was worn out," says that author, "with age and poverty, he resided within the verge of the court, to prevent danger from his creditors. One

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" Saturday night, he happened to
 " saunter to a public house, which,
 " in a short time, he discovered
 " to be out of the verge. He
 " was sitting in an open drinking-
 " room, and a man of a suspicious
 " appearance happened to come
 " in. There was something about
 " the man which denoted to Mr.
 " Dennis, that he was a bailiff.
 " This struck him with a panic;
 " he was afraid his liberty was now
 " at an end; he sat in the utmost
 " solicitude, but durst not offer to
 " stir, lest he should be seized
 " upon. After an hour or two had
 " passed in this painful anxiety,
 " at last the clock struck twelve;
 " when Mr. Dennis, in an ecstasy,
 " cried out, addressing himself to
 " the suspected person, *Now, Sir,*
 " *bailiff or no bailiff, I don't care*
 " *a farthing for you, you have no*
 " *power now*. The man was asto-
 " nished at his behaviour; and,
 " when it was explained to him,
 " was so much affronted with the
 " suspicion, that had not Mr.
 " Dennis found his protection in
 " age, he would probably have
 " smarted for his mistaken opinion
 " of him." A strong; "ue of the
 effects of fear and apprehension in
 a temper naturally clamorous and
 jealous as Mr. Dennis's; of which
 the reader may see two more
 whimsical instances in the second
 volume of this work, under the
 tragedy of *Liberty Asserted*.

Mr. Dennis, partly through a
 natural peevishness and petulance
 of temper, and partly perhaps for
 the sake of procuring the means
 of subsistence, was continually en-
 gaged in a paper war with his con-
 temporaries, whom he ever treated
 with the utmost severity; and
 though many of his observations
 were judicious, yet he usually con-
 veyed them in language so scur-

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rilous and abusive, as destroyed
 their intended effect; and as his
 attacks were almost always on per-
 sons of superior abilities to himself,
 viz. Addison, Steele, and Pope,
 their replies usually turned the
 popular opinion so greatly against
 him, that, by irritating his testy
 temper the more, it rendered him
 a perpetual torment to himself;
 till at length, after a long life of
 vicissitudes, disappointments, and
 turmoils, rendered wretched by
 indiscretion, and hateful by male-
 volence, having outlived the re-
 version of his estate, and being re-
 duced to distress, from which his
 having been daily creating enemies
 had left him scarcely any hope of
 relief, he was compelled to, what
 must be the most irksome station
 that can be conceived in human
 life, the receiving obligations from
 those whom he had been continual-
 ly treating ill. In the very close
 of his days a play was acted for
 his benefit, at the little theatre in
 the Haymarket, procured through
 the united interests of Messrs.
 Thomson, Mallet, and Pope; the
 last of whom, notwithstanding the
 gross manner in which Mr. Dennis
 had on many occasions used him,
 and the long warfare that had
 subsisted between them, interested
 himself very warmly for him, and
 even wrote an occasional prologue
 to the play, which was spoken by
 Mr. Cibber, jun.

Yet our admiration of Mr.
 Pope's generosity will be somewhat
 abated, when we recollect that
 this boasted prologue was designed
 throughout as a sneer on Dennis.
 His vanity however was so strong,
 or his intellects were become so
 enfeebled, that he did not perceive
 its tendency, though he stood be-
 hind the scenes and heard it de-
 livered. Indeed, as Count Basset

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says, this was an act of most "unmerciful mercy" in the author of *The Dunciad*, whose charity, on the present occasion at least, was dispensed with a cynic hand.

Not long after this, viz. on the 6th of January 1733; Mr. Dennis died, being then in the 77th year of his age.

His character as a man may be sufficiently gathered from the circumstances we have related of him. As a writer, he certainly was possessed of much erudition, and a considerable share of genius; and had not his self-opinion, of which perhaps no man ever possessed a larger share, induced him to aim at the empire of wit, for which he was by no means qualified, and in consequence thereof led him to treat every one as a rebel who did not subscribe to his pretended right, he would probably have been allowed, and, from the enjoyment of an easy mind, possibly possessed more merit than appears in many of his writings. In prose, he is far from a bad writer, where abuse and personal scurrility does not mingle itself with his language. In verse, he is extremely unequal, his numbers being at some times spirited and harmonious, and his subjects elevated and judicious, and at others flat, harsh, and puerile. As a dramatic author, he certainly deserves not to be held in any consideration. His plots, excepting that of his *Plot and no Plot*, which is a political play, are all borrowed, yet in the general not ill-chosen. But his characters are ill-designed and unfinished, his language prosaic, flat, and undramatic, and the conduct of his principal scenes heavy, dull, and unimpassioned. In short, though he certainly had judgment, it is evident he had no execution; and

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so much better a critic is he than a dramatist, that we cannot help subscribing to the opinion of a gentleman, who said of him, that he was the most complete instructor for a dramatic poet; since he could teach him to distinguish *good* plays by his *precepts*, and *bad* ones by his *examples*.

His dramatic pieces are nine in number, as may be seen in the following list:

1. *Plot and no Plot*. C. 4to. N. D. [1697.]
2. *Rinaldo and Armida*. T. 4to. 1699.
3. *Iphigenia*. T. 4to. 1700.
4. *Comical Gallant*. C. 4to. 1704.
5. *Liberty asserted*. T. 4to. 1704.
6. *Gibraltar*. C. 4to. 1705.
7. *Orpheus and Euridice*. M. 4to. 1707.
8. *Appius and Virginia*. Trag. 4to. N. D. [1709.]
9. *Invader of his Country*. T. 8vo. 1720.

DENT, JOHN, was editor of a newspaper, long since extinct, called *The London Courant*; and besides a novel, called *The Force of Love*, was author of the following dramatic pieces:

1. *The Candidate*. F. 8vo. 1782.
2. *Too Civil by Half*. F. 8vo. 1783.
3. *Receipt Tax*. F. 8vo. 1783.
4. *The Lawyer's Panic*. Prel. 8vo. 1785.
5. *The Bastille*. Ent. 8vo. N. D. [1789.]
6. *The Telegraph*. Com. Piece. 8vo. 1795.
7. *The Statesman*. Farce. N. P.
8. *The Tarentula*. F. Lost.

Mr. Dent died a few years since; but we know not the precise time at which his death happened.

DERRICK, SAMUEL. This gentleman was a native of Ireland, and

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was born in the year 1724. Being intended for trade, he was for some time placed with a linen-draper in Dublin; but disliking his business, he quitted it and his country about the year 1748, and commenced author in London. Soon after he arrived at the metropolis, he indulged an inclination which he had imbibed for the stage, and appeared in the character of Gloucester, in *Jane Shore*, at the Haymarket, but with so little success, that he never repeated the experiment. After this attempt he subsisted chiefly by his writings; but being of an expensive disposition, running into the follies and excesses of gallantry and gaming, he lived almost all his time the slave of dependence, or the sport of chance. His acquaintance with people of fashion, on Beau Nash's death, procured him at length a more permanent subsistence. He was chosen to succeed that gentleman in his offices of master of the ceremonies at Bath and Tunbridge. By the profits of these he might have been enabled to place himself, with economy, in a less precarious state; but his want of conduct continued after he was in the possession of a considerable income, by which means he was at the time of his death, March 1769, as necessitous as he had been at any period of his life.

He translated one piece from the French of the King of Prussia, called

Sylla. D. E. 8vo. 1753.

DEVERELL, MRS. M. A lady of Gloucestershire, who, under the patronage of the Dutchess of Rutland, published one play, called

Mary Queen of Scots. Hist. Trag. 8vo. 1792.

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DIBDIN, CHARLES, was born at Southampton, about the year 1748, and educated at Winchester, with a view to the clerical function. His propensity for music, however, distracted his attention from every thing else, and brought him to town at the early age of fifteen. Mr. Dibdin appears to have exhibited a remarkable precocity of intellect; for at sixteen years of age he brought out an opera, of two acts, at Covent Garden, called *The Shepherd's Artifice*, written and composed by himself. Unwilling, however, to commence too early a career as a writer, he contented himself, till after the run of *The Jubilee*, with composing music for others. *Love in the City*, *Lionel and Clarissa*, *The Padlock*, *The Jubilee*, *The Installation of the Garter*, and *The Christmas Tale*, are a few of the many pieces of which he only composed the music. His commencement as an actor, we believe, was as Dametas, in *Midas*. He afterwards, however, performed other characters; we may particularly mention that he was the original Mungo, in *The Padlock*, in the year 1769; in which, as well as in Ralph, in *The Maid of the Mill*, he displayed such originality of conception, that his early secession from the stage has often been lamented. Of his Mungo, Mr. Victor, who must be allowed to have been a judge of these matters, says, "It is as complete a low character as ever was exhibited." The author, Bickerstaffe, in his preface, has this passage: "The music of this piece being extremely admired by persons of the first taste and distinction, it would be injustice to the extraordinary talents of the young man who assisted me

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" in it, was I not to declare, that
 " it is, under my direction, the
 " entire composition of Mr. Dib-
 " din ; whose admirable perform-
 " ance, in the character of Mungo,
 " does so much credit to himself
 " and me ; as well as to the gen-
 " tleman whose penetration could
 " distinguish neglected genius, and
 " who has taken pleasure in pro-
 " ducing it to the public."

When Mr. Dibdin retired from the stage, the Circus was built for him ; and he was manager of it for two seasons. He afterwards launched a new species of entertainment, which he continued for about twenty years ; himself the sole writer, composer, and performer. These exhibitions varied their titles, as well as their matter, from time to time ; but we can recall to our recollection the following : *The Whim of the Moment, The Oddities, The Quizzes, The Wags, Private Theatricals, Castles in the Air, Great News, The General Election, A Tour to the Land's End, Will-o'-th'-Wisp, Tom Wilkins, The Sphynx, The Frisk, Most Votes, Christmas Gambols, King and Queen, Valentine's Day, New Year's Gifts, Britain Strike Home, Heads and Tails, The Frolic, Datchet Mead, The Professional Volunteers, Rent Day, Commodore Pennant, &c. &c.*

Among other publications of this gentleman's, we have to record the following : *The Devil*, 2 vols. 8vo. about 1785 ; *The By-stander*, 4to. about 1787 ; *Musical Tour*, 4to. 1787 ; *Hannah Hewitt*, a novel, about 1792 ; *The Younger Brother*, a novel, about 1793 ; *History of the Stage*, 5 vols. 8vo. about 1795 ; *Professional Life of Mr. Dibdin*, 4 vols. 8vo. 1802 ; *Observations on a Tour through England and Scotland*, with views, &c. 4to. 1803 ;

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Henry Hooka, a novel, 1806 ; *The Public Undeceived*, 1807 ; *The English Pythagoras* ; *The Musical Mentor* ; *Music Epitomized* ; *The Yeoman's Friend* ; *The Lion and the Water Wagtail* ; &c. &c.

For a few years Mr. Dibdin enjoyed a pension from Government of 200*l.* a year ; on a change of administration, this was cut off ; but we have heard that it has been recently restored. Necessity, however, drove him a few years ago to open a shop in the Strand for the sale of music and musical instruments ; but in this he was unfortunate, and a commission of bankruptcy issued against him. To this he appeared, and laid such a simple, candid, and satisfactory statement of his affairs before the commissioners and his creditors, as redounded greatly to his honour, and procured him an early grant of his certificate. He was now, however, left a destitute man ; when a few gentlemen, almost wholly unknown to him, held a private meeting, at which they made a contribution for him, and issued an invitation to the public to join their laudable endeavours in behalf of a man in the vale of years, and immersed in difficulties, but to whom the army, the navy, and the nation in general, were deeply indebted for his Tyrtæan strains ; as well as for his multitudinous compositions, calculated to inspire a love of the country, and a zeal to protect it in a time of imminent danger. The result was, that such a sum was raised, as, though far below the merits of the case, enabled certain trustees to procure a moderate annual provision for Mr. Dibdin, his wife, and daughter, during his life ; the principal sum being reserved for the two latter after his decease.

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The following is a list of his dramatic pieces :

1. *The Shepherd's Artifice*. D.P. 8vo. 1765.
2. *Damon and Phillida*. Altered from Cibber. C. O. 8vo. 1768.
3. *The Mischance*. Int. 1772.
4. *The Ludle*. Ent. 8vo. 1773.
5. *The Wedding Ring*. C. O. 8vo. 1773.
6. *The Deserter*. M. D. 8vo. 1773.
7. *The Waterman*; or, *The First of August*. B. O. 8vo. 1774.
8. *The Cobler*; or, *A Wife of ten Thousand*. B. O. 8vo. 1774.
9. *The Metamorphoses*. C. O. 8vo. 1776.
10. *The Seraglio*. C. O. 8vo. 1776.
11. *The Quaker*. C. O. 8vo. 1777.
12. *Poor Vulcan*. Burl. 8vo. 1778.
13. *The Gipsies*. C. O. 8vo. 1778.
14. *Rose and Colin*. C. O. 8vo. 1778.
15. *The Wives revenged*. C. O. 8vo. 1778.
16. *Annette and Lutin*. C. O. 8vo. 1778.
17. *The Chelsea Pensioner*. C. O. 8vo. 1779.
18. *The Mirrour*; or, *Harlequin every where*. Pant. Burl. 8vo. 1779.
19. *The Touchstone*. Pant. 1779. N. P.
20. *The Shepherdess of the Alps*. C. O. 8vo. 1780.
21. *Harlequin Freemason*. P. 1780.
22. *The Islanders*. C. O. 8vo. 1781.
23. *Jupiter and Alcmena*. Burl. 1781. N. P.
24. *Marriage Act*. F. 8vo. 1781.
25. *None so blind as those who won't see*. M. F. 1782. N. P.

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26. *The Graces*. Int. 8vo. 1782.
 27. *The Cestus*. Ser. 8vo. 1783.
 28. *Harlequin the Phantom of a Day*. P. 8vo. 1783.
 29. *The Lancashire Witches*. Pant. 1783.
 30. *Long Odds*. Ser. 8vo. 1783.
 31. *Clump and Cudden*. C. M. P. 8vo. 1785.
 32. *A Game at Commerce*. C. 1785. N. P.
 33. *Liberty Hall*. Mus. Piece. 8vo. 1785.
 34. *Harvest Home*. C. O. 8vo. 1787.
 35. *A loyal Effusion*. D. Ent. 1797. N. P.
 36. *Hannah Hewitt*. M.E. 1798. N. P.
 37. *The Broken Gold*. B. Op. 1806. N. P.
 38. *The Saloon*. M. Ent. N. P.
 39. *The Statue*. M. Ent. N. P.
 40. *She's Mad for a Husband*. M. Ent. N. P.
 41. *The False Dervise*. Int. N. P.
 42. *Land of Simplicity*. N. P.
 43. *The Milkmaid*. Ser. N. P.
 44. *Pandora*. M. Ent. N. P.
 45. *Passions*. M. Ent. N. P.
 46. *Refusal of Harlequin*. Pant. N. P.
 47. *Regions of Accomplishment*. M. Ent. N. P.
- DIBDIN, CHARLES, JUN. son of the above mentioned gentleman, is a proprietor and acting-manager of Sadler's Wells; for the entertainments at which place he has written numberless songs, &c. as well as the following pieces :
1. *Claudine*. Burl. 8vo. 1801.
 2. *Goody Two Shoes*. Pant. 8vo. N. D.
 3. *Barbara Allen*. B. S. Songs only printed. 8vo. N. D.
 4. *The Great Devil*. Spect. 8vo. 1801.
 5. *Old Man of the Mountains*. 8vo. N. D.

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DIBDIN, THOMAS. This is another son of the Mr. Dibdin first mentioned, born March 21, 1771. After receiving a liberal education, he was articled as an apprentice to Sir Wm. Rawlins, then in business as an auctioneer and upholsterer, and who served the office of Sheriff of London in 1801. A growing inclination for whatever related to the stage at length became too strong for resistance; and at the age of eighteen he left his business, assumed the name of *Merchant*, commenced actor and scene-painter at East Bourne, in Sussex, and then visited Canterbury, Rochester, &c. He afterwards joined Messrs. Banks and Ward, at Liverpool, and continued with them three years, performing alternately at Manchester, Chester, and Liverpool. It was at Manchester that he made his first attempt as a dramatic writer by the production of a farce called *The Mad Guardian*; or, *Sunshine after Rain*.

In 1793, he married Miss Hilliar, of the same theatre, and formerly of the Edinburgh and Newcastle company; and the year following made an engagement for himself and his wife at that summer theatre, where he continued four years: but his winter seasons were chiefly passed at Canterbury, Rochester, &c. For his own benefit at Maidstone, July 12, 1798, he brought out his *Jew and the Doctor*; the reception of which was so favourable, that, on the report of it to Mr. Harris by Mr. C. Bicknell, solicitor to the Admiralty, an agreement followed to produce the piece the ensuing winter at Covent Garden; at which also Mr. Dibdin was engaged as an actor at 5*l.* per week. The success of this piece (in which

Mr. Dibdin twice performed the part of Abednego, on occasion of Mr. Fawcett's indisposition) induced the managers to retain Mr. Dibdin as an author, and make it worth his while to quit the stage as an actor. Mr. Harris, however, continued his salary, on condition that he should furnish the theatre every Christmas with a pantomime, and be ready to produce, when called upon, any prelude, interlude, or spectacle, that public events of interest or notoriety might render fit subjects for the theatre. We now proceed to give what we believe to be a correct list of Mr. T. Dibdin's dramatic writings, viz.

1. *The Mad Guardian*. F. 8vo. N. D. [1795.] Under the assumed name of T. Merchant.
2. *Mouth of the Nile*. M. E. 8vo. 1798.
3. *Naval Pillar*. M. E. 8vo. 1799.
4. *Tag in Tribulation*. Int. 1799. N. P.
5. *The Volcano*. Pant. [Songs only, 8vo. 1799.]
6. *Horse and the Widow*. F. 8vo. 1799.
7. *Five Thousand a Year*. C. 8vo. [1799.]
8. *The Birth-day*. C. 8vo. 1799.
9. *The Hermions*. Int. 1800. N. P.
10. *The Jew and the Doctor*. F. 8vo. 1800.
11. *Liberal Opinions*. C. 1800. N. P.
12. *True Friends*. M. E. 1800. N. P.
13. *Il Bondocani*. C. O. 8vo. 1801.
14. *St. David's Day*. Bal. F. 8vo. 1801.
15. *School for Prejudice*. C. 8vo. 1801.

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16. *Harlequin's Almanack*. P. 8vo. 1801.
 17. *Brazen Mask*. Bal. Pant. 8vo. 1802.
 18. *Family Quarrels*. C.O. 8vo. 1802.
 19. *Harlequin's Hateas*. Pant. 8vo. 1802.
 20. *Guilty; or Not Guilty?* C. 8vo. 1804.
 21. *Valentine and Orson*. Rom. M.D. 8vo. 1804.
 22. *The Will for the Deed*. C. 8vo. 1805.
 23. *Thirty Thousand*. O. 8vo. 1805.
 24. *Of Age To-morrow*. M.E. 8vo. 1805.
 25. *Harlequin Quicksilver*. P. 8vo. 1805.
 26. *Nelson's Glory*. Int. 1805. N. P.
 27. *The Cabinet*. C. O. 8vo. 1805.
 28. *The English Fleet in 1342*. C. O. 8vo. 1805.
 29. *Five Miles Off*. C. 8vo. 1806.
 30. *Mother Goose*. Pant. 1806-7.
 31. *Harlequin's Magnet*. Pant. 1806.
 32. *The White Plume*. M. R. D. [Songs only, 8vo. 1806.]
 33. *Two Faces under a Hood*. C. O. 8vo. 1807.
 34. *Errors Excepted*. C. 1807. N. P.
 35. *Bonifacio and Bridgetina*. Mock Melo-drama. 8vo. 1808.
 36. *Forest of Hermanstadt*. Melo-drama. 1808. N. P.
 37. *Harlequin in his Element*. P. 8vo. 1808.
 38. *The Jubilee*. Mus. Sketch. 1809. N. P.
 39. *Harlequin Pedlar*. Pant. 1809-10.
- DIGBY, GEORGE, EARL OF BRISTOL. This author was, as

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Mr. Walpole observes, "a singular person, whose life was one contradiction. He wrote against popery, and embraced it; he was a zealous opposer of the court, and a sacrifice for it; he was conscientiously converted in the midst of his prosecution of Lord Strafford, and was most unconscientiously a prosecutor of Lord Clarendon. With great parts, he always hurt himself and his friends; with romantic bravery, he was always an unsuccessful commander. He spoke for the Test Act, though a Roman Catholic; and addicted himself to astrology, on the birth-day of true philosophy." The histories of England abound with the adventures of this inconsistent and eccentric nobleman, who, among his other pursuits, esteemed the drama not unworthy his attention. He wrote one play, called

Elvira. C. 4to. 1667.

Downes the prompter says, that he joined with Sir Samuel Tuke in the composition of *The Adventures of Five Hours*, and that between 1662 and 1665 he wrote two plays, made out of the Spanish, called,

1. *'T is better than it was*. C.

2. *Worse and Worse*. C.

Neither of which have been printed, unless one of them should be the same as *Elvira*, with a different title. After a life, which at different periods of it commanded both the respect and contempt of mankind, and not unfrequently the same sentiments at one time, he died, neither loved nor regretted by any party, in the year 1676.

DILKE, THOMAS. This gentleman lived in the reign of William III. and was the son of Mr. Samuel Dilke, of an ancient

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family at Litchfield, where our author was born. He had a university education, having been some time a student at Oriel College, Oxford. When he quitted the university he went into the army, and had a lieutenant's commission under Lord Raby, afterwards Earl of Strafford; to which nobleman he dedicated one of his plays, of which he has left three behind him, whose titles are as follow :

1. *Lover's Luck*. C. 4to. 1696.
2. *City Lady*. C. 4to. 1697.
3. *Pretenders*. C. 4to. 1698.

This last play was unsuccessful; and soon after its miscarriage, Gildon says, the author died.

DIMOND, WILLIAM, is the second, but eldest living, son of William Wyatt Dimond, Esq. one of the patentees of the Theatres Royal, Bath and Bristol; at the former, of which cities he was born, and received his education under the Rev. Dr. Morgan. He was afterwards entered a student of the Inner Temple, with a view to the bar; to which, probably, he has been since called. His dramatic productions are as follow :

1. *Sea-side Story*. Op. D. 8vo. 1801.
2. *Hero of the North*. H. P. 8vo. 1803.
3. *Hunter of the Alps*. D. 1804; 8vo. N. D.
4. *Youth, Love, and Folly*. C.O. 8vo. 1805.
5. *Adrian and Orrila*. P. 8vo. 1806.
6. *Young Hussar*. Op. Piece. 8vo. 1807.
7. *The Foundling of the Forest*. P. 8vo. 1809.

He has besides published a volume entitled *Petrarchal Sonnets*.

DOBBS, FRANCIS. This gen-

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tleman, a native of Ireland, and a writer on political subjects, produced one play, acted at Dublin, called

The Patriot King; or, *Irish Chief*. T. 8vo. 1774.

DODD, JAMES SOLAS. This author was bred a surgeon, and in the year 1752 published *An Essay towards a Natural History of the Herring*. During the contest about Elizabeth Canning, he also took a part in it, and published a pamphlet in her defence. He afterwards composed *A Lecture on Hearts*, which he read publicly at Exeter 'Change, with some degree of success. He was also president of one of the disputing societies, and an attendant at several of them. One dramatic piece by him has been acted once and published, entitled

Gallic Gratitude; or, *The Frenchman in India*. C. 8vo. 1779.

This was republished, as acted in Dublin, under the title of

The Funeral Pile. C. O. 12mo. 1799.

He died in Mecklenburgh Street, in Dublin, March 1805, at the great age (as it is said) of 104.

DODD, WILLIAM. This unfortunate author was the eldest son of the Rev. William Dodd, many years vicar of Bourne, in Lincolnshire, and was born May 29, 1729. He was sent, at the age of sixteen, to the university of Cambridge, and admitted in the year 1745 a sizar of Clare Hall. In 1749-50 he took the degree of B. A. with great honour, being upon that occasion in the list of wranglers. Leaving the university, he imprudently married a Miss Mary Perkins in 1751, was ordained a deacon the same year, priest in 1753, and soon became a celebrated and popular preacher.

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His first preferment was the lectureship of West Ham. In 1754 he was appointed lecturer of St. Olave's, Hart Street; and in 1757 took the degree of M. A. at Cambridge. On the foundation of the Magdalen Hospital, in 1758, he was a strenuous supporter of the charity, and soon after became preacher at the chapel of it. By means of his patron Bishop Squire, he in 1763 obtained the prebend of Brecon, and by the interest of some city friends procured himself to be appointed King's chaplain; soon after which he had the education of the present Earl of Chesterfield committed to his care. In 1766 he went to Cambridge, and took the degree of LL. D. At this period the estimation he was held in by the world was sufficient to give him expectations of preferment, and hopes of riches and honours; and these he might probably have acquired, had he possessed a common portion of prudence and discretion. But, impatient of his situation, and desirous of advancement, he unluckily fell upon means which in the end were the occasion of his ruin. On the living of St. George, Hanover Square, becoming vacant, he wrote an anonymous letter to the Chancellor's lady, offering 3000 guineas if by her assistance he was promoted to it. This being traced to him, complaint was immediately made to the King, and Dr. Dodd was dismissed with disgrace from his post of chaplain. From this period he lived neglected, if not despised; and his extravagance still continuing, he became involved in difficulties, which tempted him to forge a bond from his late pupil Lord Chesterfield, Feb. 4, 1777, for 4200*l.* which he actually received; but,

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being detected, was tried at the Old Bailey, found guilty, and received sentence of death; and, in spite of every application for mercy, was executed at Tyburn, June 27, 1777. Dr. Dodd was a voluminous writer, and possessed considerable abilities, with little judgment and much vanity. Among other pursuits, he had made some attempts in dramatic poetry, and very early in life wrote,

1. *The Syracusan.* T.

This is said to have been in the hands of one of the managers when he took orders; but on that event was withdrawn.

2. *Sir Roger de Coverly.* C.

Respecting this piece an anecdote will be found in Vol. III. p. 278.

Neither of these plays has been published.

DODSLEY, ROBERT. This author was born in the year 1703, near Mansfield, in Nottinghamshire, as it is supposed; and his first setting out in life was in a servile station (footman to the Honourable Mrs. Lowther), from which, however, his abilities very soon raised him; for, having written *The Toyshop*, and that piece being shown to Mr. Pope, the delicacy of satire which is conspicuous in it, though clothed with the greatest simplicity of design, so strongly recommended its author to the notice of that celebrated poet, that he continued from that time to the day of his death a warm friend and zealous patron to Mr. Dodsley; and although he had himself no connexion with the theatres, yet procured him such an interest as ensured its being immediately brought on the stage, where it met with the success it merited: as did also a farce called *The King and Miller of Mansfield*, which made its appearance in the ensu-

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ing year, viz. 1736. From the success of these pieces he entered into that business which, of all others, has the closest connexion with, and the most immediate dependence on, persons of genius and literature, viz. that of a bookseller. In this station Mr. Pope's recommendation, and his own merit, soon obtained him not only the countenance of persons of the first abilities, but also of those of the first rank, and in a few years raised him to great eminence in his profession, in which he was almost, if not altogether, at the head. Yet, neither in this capacity, nor in that of a writer, had success any improper effect on him. In one light he preserved the strictest integrity, in the other the most becoming humility. Mindful of the early encouragement his own talents met with, he was ever ready to give the same opportunity of advancement to those of others, and he was, on many occasions, not only the publisher but the patron of genius. But there is no circumstance which adds more lustre to his character, than the grateful remembrance he retained, and ever expressed, to the memory of those to whom he owed the obligation of his first being taken notice of in life. We shall not, however, dwell any longer on the amiableness of Mr. Dodsley's character as a man. As a writer, there is an ease and elegance that run through all his works, which sometimes are more pleasing than a more laboured and ornamented manner. In verse, his numbers are flowing, if not sublime; and his subjects constantly well chosen and entertaining. In prose, he is familiar, yet chaste; and in his dramatic pieces he has ever kept

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in his eye the one great principle, *delectando pariterque monendo*; some general moral is constantly conveyed in the general plan, and particular instruction dispersed in the particular strokes of satire. The dialogue moreover is easy, the plots are simple, and the catastrophes interesting and pathetic.

Mr. Dodsley by his profession acquired a very handsome fortune, with which he retired from business before his death, which happened the 25th day of Sept. 1764, at the house of his friend Mr. Spence, at Darham. He wrote,

1. *An Entertainment designed for Her Majesty's Birth-day.* 8vo. 1732.

2. *An Entertainment designed for the Wedding of Governor Lowther and Miss Pennington.* 8vo. 1732.

3. *The Toyshop.* D. S. 8vo. 1735.

4. *The King and the Miller of Mansfield.* D. T. 8vo. 1737.

5. *Sir John Cockle at Court.* F. 8vo. 1738.

6. *The Blind Beggar of Bethnal Green.* B. F. 8vo. 1741.

7. *Rex et Pontifex.* Pant. 8vo. 1745.

8. *The Triumph of Peace.* M. 4to. 1749.

9. *Cleone.* T. 8vo. 1758.

Besides these, he published a little collection of his own works, in one volume 8vo. under the modest title of *Trifles*, and a poem of considerable length, entitled *Public Virtue*, in 4to. 1754.

He also executed two works of great service to the cause of genius, as they are the means of preserving pieces of merit, that might otherwise have sunk into oblivion, viz. the publication of a collection of poems by di-

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ferent eminent hands, in six vols. 8vo. and a collection of plays by old authors, in twelve volumes 12mo.

DOGGET, THOMAS. This author was also an actor. He was born in Castle Street, Dublin, and made his first theatrical attempt on the stage of that metropolis; but not meeting with the encouragement there that his merit undoubtedly had a right to, he came over to England, and entered himself in a travelling company; but from thence very soon was removed to London, and established in Drury Lane and Lincoln's Inn Fields theatres, where he was universally approved in every character he performed; but shone in none more conspicuously than in those of Fondlewife in *The Old Bachelor*, and Ben in *Love for Love*, which Mr. Congreve, with whom he was a very great favourite, wrote in some measure with a view to his manner of acting.

In a few years after he removed to Drury Lane theatre, where he became joint manager with Wilks and Cibber; in which situation he continued till, on a disgust he took, in the year 1712, at Mr. Booth's being forced on them as a sharer in the management, he threw up his part in the property of the theatre, though it was looked on to have been worth a thousand pounds per annum. He had, however, by his frugality, saved a competent fortune to render him easy for the remainder of his life, with which he retired from the hurry of business in the very meridian of his reputation. As an actor he had great merit, and his contemporary Cibber informs us, that he was the most of an original, and the strictest observer of nature, of any actor of his time. His manner, though

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borrowed from none, frequently served for a model to many; and he possessed that peculiar art which so very few performers are masters of, viz. the arriving at the perfectly ridiculous, without stepping into the least impropriety to attain it: and so extremely careful and skilful was he in the dressing of his characters to the greatest exactness of propriety, that the least article of what he wore seemed in some measure to speak and mark the different humour he presented; a necessary care in a comedian, in which many performers are but too remiss.

Mr. Dogget died at Eltham, in Kent, the 22d of Sept. 1721, and was buried there; having, as we before observed, made himself independent of business, by his care and economy while he remained in it. In his political principles he was, in the words of Sir Richard Steele, a *Whig up to the head and ears*; and so strictly was he attached to the interests of the House of Hanover, that he never let slip any occasion that presented itself of demonstrating his sentiments in that respect. One instance among others is well known; which is, that the year after King George I. came to the throne, he gave a waterman's coat and silver badge, to be rowed for by six watermen, on the first day of August, being the anniversary of that King's accession to the throne: and at his death bequeathed a certain sum of money, the interest of which was to be appropriated annually, for ever, to the purchase of a like coat and badge, to be rowed for in honour of the day; which ceremony is every year performed on the first of August, the claimants setting out, on a signal given, at that time of the tide when the

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current is strongest against them, and rowing from the Old Swan near London Bridge, to the White Swan at Chelsea.

As a writer, Mr. Dogget has left behind him only one comedy, which has not been performed in its original state for many years, entitled

The Country Wake. C. 4to. 1696. It has been altered, however, into a ballad farce, which has frequently made its appearance under the title of

Flora; or, Hob in the Well.

DORMAN, MR. This gentleman lived at Hampstead. We know, however, nothing more of him, than that he was the author of one wretched play, entitled

Sir Roger de Coverly. D.E. 8vo. 1740.

DOSSE, ROBERT. This gentleman was principal secretary to the society for the encouragement of arts and manufactures. He died in 1777, having given to the public one trifling piece called

The Statesman foiled. M.C. 8vo. 1768.

DOUGLAS, THE REV. MR. was author of

Edwin, the banished Prince. T. 8vo. N. D. [1784.]

DOVER, JOHN. This gentleman was the grandson of Mr. Robert Dover, an eminent attorney-at-law, at a place called Boston on the Heath, in Warwickshire, and the chief director and manager of an assembly called the Olympic Games, which were annually celebrated upon Cotswold Hills, in Gloucestershire. Our author received his education at Magdalen College, Oxford; from whence, being intended by his father for the law, he removed to Grays Inn, and was called to the bar. The oratory of the courts, how-

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ever, not suiting his inclination so well as that of the pulpit, he soon quitted the law, and took orders; and Coxeter tells us, that at the time his notes were written, Mr. Dover was a minister of the Gospel at Drayton, in Oxfordshire. The exact period of his birth we find no where recorded, but imagine he must have lived to a considerable age; as the time of Coxeter's writing, when he mentions him as living, could not at the earliest be sooner than 1720, and a play which he published, and which he declares to have been his amusement after the fatigues of the law, was published in 1667. The title of it is

The Roman Generals. T. 4to. 1667.

Wood says he had written one or two more plays. It would appear that he was the child of old age; for a MS. note in a copy of the Collection of Verses on the Cotswold Games, in the possession of Mr. Octavius Gilchrist, of Stamford, says, "Dr. John Dover was born in the sixty-second year of his mother's age, as his own daughter, now living, attests (anno 1747), who is wife to Mr. Cordwell, the city carpenter."

Dow, ALEXANDER, was a native of Scotland, educated at Grief, and bred a merchant; but was afterwards an officer of eminence in the service of the East India Company. Being under the necessity of quitting Scotland in consequence of a duel, he entered himself as a common sailor on board an East India ship, bound to Bencoolen; where the secretaryship to the governor being vacant, Mr. Dow very fortunately obtained that office, and soon became lieutenant-colonel.

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He was supposed to be the translator of several works from the Persian language; though it is generally thought, from the assistance he received, that very little of them could be called his own. He in like manner produced two dramatic performances, called,

1. *Zingis*. T. 8vo. 1769.

2. *Sethona*. T. 8vo. 1774.

and died in the East Indies about the latter end of 1779.

DOWNER, E. Who, or of what profession this author was, we know not; but he seems by his writings to have been the most perfect professor of poverty that ever devoted himself to the tattered sisters of Parnassus; for the few poems he has published breathe nothing but complaints of his destitute and distressed condition; and, indeed, his brain seems to have been quite as empty as his pockets. He has printed the poems above mentioned, together with a narrative, in which he casts the most severe reflections on the manager of one of the theatres, and on the late Dutchess Dowager of Marlborough, for not having given him money, as a reward for his having deprived the community of perhaps a good porter or cobbler, in the attempt to make a most execrable scribbler. With these he has published a dramatic piece, which, though far from having any merit in point of plot or character, yet is so far tolerable with respect to the language, and so far superior to any of the other specimens he has given us of his writings, that, notwithstanding the abuse he has chosen to vent against Mr. Fleetwood for not accepting it, we can scarcely believe it to have been his own. It is called

The Salopian Squire. Dramatic Tale. 8vo. 1738.

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DOWNES, CAPTAIN. This gentleman was the author of one dramatic piece, called

All Vows Kept. C. 12mo. 1733.

DOWNING, GEORGE. This author was at one time a comedian in the York company. He says, in one of his works, that his father was a tradesman, who gave him a genteel education; that in the nineteenth year of his age he married unknown to his friends; and that he had frequently suffered all the hardships incident to the life of an itinerant player. He is author of the following three dramatic pieces:

1. *Newmarket; or, The Humours of the Turf*. C. 12mo. 1763.

2. *The Parthian Exile*. T. 8vo. 1774.

3. *The Volunteers; or, Taylors to Arms*. C. 8vo. 1780.

He quitted the stage before his death, and became master of a school at Birmingham, where he died about the latter end of the year 1780.

To him also has been ascribed,

4. *Tricks of Harlequin*. Pant. Ent. 12mo. 1739.

DOWNMAN, HUGH, M. D. was the son of a gentleman of good fortune in the neighbourhood of Exeter. He was educated first at the public school at Exeter, from whence he removed to Jesus College, Cambridge, where he took the degree of M. A. He was designed for the church; and, if we are not misinformed, actually took orders, and performed the duties of a clergyman for a few years in his father's neighbourhood: but a disorder to which he was subject (afterwards proved to be a liver complaint) rendering any exertion of his voice painful and dangerous, he went to Edinburgh, and took his degrees in physic. He was the

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author of several poems, as, *The Land of the Muses, Infancy, The Death Song of Logtrok, Poems sacred to Love and Beauty, &c.*; and of three tragedies, viz.

1. *Lucius Junius Brutus*. H. P. 8vo. 1779.

2. *Editha*. T. 8vo. 1784. Printed at Exeter. Reprinted 1792.

3. *Belisarius*. T. 8vo. 1786, and 1792.

Dr. Downman died at Exeter, Sept. 23, 1809.

DOWNTON, THOMAS, we find mentioned (which is all that we can learn of him) as author of,

1. *Friar Fox and Gillim of Brentford*. P. 1598. N. P.

2. *The Vaywood*. P. 1598. N. P.

3. *Peg of Plymouth*. T. 1599. N. P.

DRAKE, DR. JAMES. This author was more celebrated for his political than his dramatic works. He was born at Cambridge, in the year 1667, and had a liberal education, first at Wivelingham, and afterwards at Eton. On the 20th of March 1684, he was admitted into the university of Cambridge, and some time before the Revolution took the degree of B. A. He soon afterwards became M. A. and in 1694 M. D. He then removed to London, and was chosen fellow of the Royal Society, and of the College of Physicians. It may be presumed, that his practice in his profession was not very considerable, as we find him from this time much engaged in many literary and political undertakings. He was concerned in a paper called *Mercurius Politicus*, wherein were inserted expressions which afforded his enemies some grounds for a prosecution in the Queen's Bench. This was carried on against him with great severity; and, though he was acquitted, a writ of error

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was brought by Government. This, added to repeated disappointments and ill-treatment from some of his party, threw him at length into a fever, of which he died at Westminster on the 2d of March 1706-7, after a short confinement to his bed. He was the author of

The Shâm Lawyer; or, *The Lucky Extravagant*. Com. 4to. 1697.

DRAPER, MATTHEW. Of this author we can give no account. He wrote one play, called

The Spendthrift. C. 8vo. 1731.

DRAYTON, MICHAEL. This gentleman, who was a poet of great renown in the reigns of Queen Elizabeth, James I. and Charles I. was of a very ancient family, originally descended from the town of Drayton in Leicestershire; but his parents removing into Warwickshire, he was born at a little village, called Harsul, in that county, in 1563. While he was extremely young, he gave such proofs of a growing genius, as rendered him a favourite with his tutors, and procured him the patronage of some persons of distinction; for from his own words we may gather, that even at ten years of age he had made a considerable proficiency in the Latin tongue, and was page to a person of quality. Sir Aston Cokain mentions his having been for some time a student at Oxford, though it is most probable that he completed his studies at the other university. His propensity to poetry was extremely strong, even from his infancy; and we find the most of his principal pieces published, and himself highly distinguished as a poet, by the time he was about thirty years of age. It appears, from his poem of *Moses's Birth and Miracles*, that he was

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a spectator at Dover of the famous Spanish Armada, and it is not improbable, that he was engaged in some military employment there. It is certain, that not only for his merit as a writer, but his valuable qualities as a man, he was held in high estimation, and strongly patronized by several personages of consequence; particularly by Sir Henry Goodere, Sir Walter Aston, and the Countess of Bedford; to the first of whom he owns himself indebted for great part of his education, and by the second he was for many years supported.

At the coronation of King James I. Sir Walter Aston fixed on Mr. Drayton as one of the 'squires to attend him at his creation of knight of the Bath; and it has been alleged that, during King James's minority, our poet was instrumental in a correspondence carried on between that Prince and Queen Elizabeth. This assertion, however, wants confirmation; and the rather, as we find that, though Drayton did unquestionably stoop to gross flattery to that Monarch, in some poems written on his accession, yet he obtained no preferment from him; and even his poems themselves met with a very cool and unfavourable reception.

His works are very numerous, and so elegant, that his manner has been copied by many modern writers of eminence since. Among these the most celebrated one is the *Poly-Olbion*, which is a description of the several parts of this island, in twelve foot verse, and contained in thirty books, or, as the author has himself called them, Songs.

Neither Langbaine, Jacob, nor any of the other writers, have mentioned him as a dramatist; but

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Coxeter tells us, that he has seen an old MS. to the play called *The Merry Devil of Edmonton*. C. 4to. 1608.

which declares it to have been written by Michael Drayton, Esq.; but this, for the reason assigned under its article in the third volume, can hardly have been written by him. Meres, however, speaks of him as a writer of tragedy, and pronounces the following eulogium on him (*Wit's Treasury*, p. 281): "As Aulus Persius
" Flaccus is reported among all
" writers to be of an honest life
" and upright conversation, so
" Michael Drayton (*quem toties*
" *honoris et amoris causâ nomino*)
" among schollers, souldiers, poets,
" and all sorts of people, is helde
" for a man of vertuous disposition, honest conversation, and
" wel governed carriage, which is
" almost meraculous among good
" wits in these declining and corrupt times, when there is nothing but rogerie in villanous man, and when cheating and craftines is counted the cleanest wit and soundest wisdome."

This celebrated bard died in 1631, being sixty-eight years of age, and was buried among the poets in Westminster Abbey. Over his grave is erected a handsome table monument of blue marble, adorned with his effigies in busto laureated.

The following dramatic pieces (none of which, however, are extant) have been ascribed to the pen of Drayton:

1. *Connan, Prince of Cornwall*. P. 1598. N. P.
2. *Earl Godwin and his Three Sons*. Part II. 1598. N. P.
3. *The First Civil Wars in France*. P. 1598. N. P.

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4. *Sir William Longsword.* P. 1598. N. P.

5. *Wars of Henry I. and the Prince of Wales.* P. 1598. N. P.

6. *Worse assured than hurt.* P. 1598. N. P.

7. *The Two Harpies.* P. 1602. N. P.

DREGHORN, LORD. See MACLAURIN.

DRUE, THOMAS. The very name of this author has been hitherto unknown, and we are unable to give any account of him. From the book of the Stationers' Company, however, we find he was the author of one piece, ascribed by Langbaine to Heywood; and joint author with Robert Davenport of another, which has not been printed. The first is

The Life of the Dutches of Suffolk. Hist. P. 4to. 1631.

The other,

The Woman's mistaken.

DRURY, ROBERT. Of this gentleman we know nothing more, than that he was an attorney at law, and wrote the four following pieces, viz.

1. *Devil of a Duke.* B. F. 8vo. 1732.

2. *Mad Captain.* O. 8vo. 1733.

3. *The Fancy'd Queen.* O. 8vo. 1733.

4. *The Rival Milliners.* T. C. O. F. 8vo. 1735.

DRURY, WILLIAM. Little is known of this author, who, it may be presumed, passed the principal part of his life abroad, and died there. He was an Englishman, but the time and place of his birth are unknown. He began to teach poetry and rhetoric at the English college in Douay, in Oct. 1618, having been invited thither by Dr. Kellison, the president, who had at that time drawn the students from the Jesuits' schools, and was

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providing professors to teach them at home, according to the first institution of the college. Mr. Drury had been some time prisoner in England, on account of his religion: but about two years before was released, at the intercession of Count Gondemar, ambassador from Spain, to whom he dedicated the plays hereafter mentioned. These, we are told, were exhibited with great applause, first privately, in the refectory of the college, and again in the open court or quadrangle, at which all the principal persons of the town and university were present. They were afterwards published, with encomiums in Latin verse, by George Leyburn, Thomas Blackloe, Thomas Metcalf, and Robert Blandeston, in more than one edition, and are as follow:

1. *Aluredus sive Alfredus.* Tragico-Comedia.

2. *Mors.* Com.

3. *Reparatus sive Depositum.* Trag.-Com.

All printed together, at Douay, 12mo. 1628.

DRYDEN, JOHN. As this very eminent poet had but little concern with public affairs, any farther than by his writings, and as the incidents of his life had no great variety in them, or at least very few of them are on record, we shall mostly confine ourselves, in this detail of his history, to his proceedings and progress in literary and poetical fame. It will therefore be sufficient to inform our readers, that he was the son of Erasmus Dryden, Esq. of Tichmarsh, and grandson of Sir Erasmus Dryden, of Canonsbury, both in Northamptonshire, and that he was born August 9, 1631, at Aldwincle, near Oundle, in the said county; a village, which, as

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he himself informs us, belonged to the Earl of Exeter, and which was also famous for giving birth to the celebrated Dr. Thomas Fuller, the historian.

He received the rudiments of his grammar learning at Westminster school, under the learned Dr. Busby, and from thence was removed to Cambridge, where he was entered a pensioner, and matriculated the 6th of July 1630. He took his degree of Bachelor of Arts in 1653, and was elected scholar of Trinity College. Yet, in his earlier days he gave no very extraordinary indications of genius; for, even the year before he quitted the university, he wrote a poem on the death of Lord Hastings, which was by no means a presage of that amazing perfection in poetical powers which he afterwards possessed. His first play, viz. *The Wild Gallant*, did not appear till he was about thirty-one years of age, and then met with such indifferent success, that had not necessity afterwards compelled him to pursue the arduous task, the English stage had perhaps never been favoured with some of its brightest ornaments.

But to proceed more regularly. On the death of Oliver Cromwell he wrote some heroic stanzas to his memory: but on the Restoration, being desirous of ingratiating himself with the new court, he produced, first, a poem, entitled *Astræa Redux*, and afterwards a panegyric to the King on his coronation. In 1662, he addressed a poem to the Lord Chancellor Hyde, presented on New Year's Day; and in the same year a satire on the Dutch. In 1668 appeared his *Astræa Redux*, which was an historical poem in celebration of the Duke of York's victory

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over the Dutch. These pieces at length obtained him the favour of the crown; and Sir William D'Avenant dying the same year, Mr. Dryden was appointed to succeed him as poet-laureat. About the same time he engaged himself by contract (says Mr. Baker) to write four plays in each year; which, notwithstanding the assertions of some writers, he never executed; but it has lately been proved, by indisputable authority, that he only contracted to produce *three* in every year. This agreement, however, he never performed, as appears from an original paper, signed by the players with whom he made this stipulation, which is preserved in Mr. Malone's *Supplement to Shakspeare*, vol. i. p. 395; and indeed it will be seen, that from 1664 (*The Rival Ladies*) to 1694 (*Love Triumphant*), a period of thirty years, only twenty-seven dramas were produced by him. Shakspeare, in twenty-five years, produced thirty-seven plays.

In 1675, the Earl of Rochester, whose envious and malevolent disposition would not permit him to see growing merit meet with its due reward, and was therefore sincerely chagrined at the applause with which Mr. Dryden's dramatic pieces had been received, was determined, if possible, to shake his interest at court, and succeeded so far as to recommend Mr. Crowne, an author by no means of equal merit, and at that time of an obscure reputation, to write a masque for the court, which certainly belonged to Mr. Dryden's office as poet-laureat. Nor was this the only attack, nor indeed the most potent one, that Mr. Dryden's justly-acquired fame drew on him; for, some years before, the Duke of Buckingham, a man of not much

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better character than Lord Rochester, had most severely ridiculed several of our author's plays, in his admired piece called *The Rehearsal*. But though the intrinsic wit which runs through that performance cannot even to this hour fail of exciting our laughter, yet at the same time it ought not to be the standard on which we should fix Mr. Dryden's poetical reputation, if we consider that the pieces there ridiculed are not any of those which are looked on as the chef-d'œuvres of this author; that the very passages burlesqued are frequently, in their original places, much less ridiculous than when thus detached, like a rotten limb, from the body of the work, exposed to view with additional distortions, and divested of that connexion with the other parts, which, while it preserved, gave it not only symmetry but beauty; and lastly, that the various inimitable excellencies, which the critic has sunk in oblivion, are infinitely more numerous than the deformities which he has thus industriously brought forth to our immediate inspection.

Mr. Dryden, however, did not suffer these attacks to pass with impunity; for, in 1679, there came out an *Essay on Satire*, said to be written jointly by him and the Earl of Mulgrave, containing some very severe reflections on the Earl of Rochester and the Dutchess of Portsmouth, who, it is not improbable, might be a joint instrument in the above-mentioned affront shown to Mr. Dryden; and, in 1681, he published his *Absalom and Achitophel*, in which the well-known character of Zipri, drawn for the Duke of Buckingham, is certainly severe enough to repay all the ridicule thrown on him by that nobleman, in the character of

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Bayes. The resentment shown by the two peers was very different; Lord Rochester, who was a coward as well as a man of the most depraved morals, basely hired three ruffians to cudgel Dryden in a coffee-house; but the Duke of Buckingham, as we are told, in a more open manner, took that task on himself, and at the same time presented him with a purse, containing no very trifling sum of money; telling him, that he gave him the beating as a punishment for his impudence, but bestowed the gold on him as a reward for his wit.

In 1680 was published a translation of Ovid's *Epistles* in English verse, by several hands, two of which, together with the preface, were by Mr. Dryden. In 1682 came out his *Religio Laici*, designed as a defence of revealed religion, against Deists, Papists, &c. and in 1684 he published a translation of M. Maimbourg's *History of the League*, which he had undertaken by the command of King Charles II. On the death of that prince, he wrote a poem sacred to his memory, entitled, *Threnodia Augustalis*.

Soon after the accession of King James II. our author changed his religion for that of the church of Rome, and wrote two pieces in vindication of the Romish tenets, viz. *A Defence of the Papers written by the late King, of blessed Memory, found in his strong Box*; and the celebrated poem, afterwards answered by Lord Halifax and Prior, entitled *The Hind and the Panther*. By this extraordinary step he not only engaged himself in controversy, and incurred much censure and ridicule from his contemporary wits; but, on the completion of the Revolution, being,

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on account of his newly-chosen religion, disqualified from bearing any office under the government, he was stripped of the laurel, which, to his still greater mortification, was bestowed on Shadwell, a man to whom he had a most settled aversion; and on whom he had, *four years before*, written that very severe poem, called *Mac Flecknoe*.

It has been commonly stated, that *Mac Flecknoe* was written, in resentment, on Shadwell's succeeding Dryden in the laureatship; but this could not be the case, as *Mac Flecknoe* was printed in a collection of poems, in London, 8vo. 1684, and Dryden did not lose the laurel till 1688. To add confirmation to this assertion, let it be observed, that Langbaine, who well knew both Dryden and Shadwell, and had an evident partiality for the latter, makes the following remark: "Mr. Dryden, "I dare presume, little imagined, "when he writ that satire of *Mac Flecknoe*, that the subject he "there so much exposes and ridicules, should have ever lived to "have succeeded him in wearing "the bays." *LANGE. Dram. Poet.* p. 443, edit. 1691.

Dryden's circumstances had never been affluent; but, now being deprived of this little support, he found himself reduced to the necessity of writing for mere bread. We consequently find him from this period engaged in performances of labour as well as genius, viz. in translating works of others; and to this necessity perhaps our nation stands indebted for some of the best translations extant. In the year he lost the laurel, he published *The Life of St. Francis Xavier*, from the French. In 1693 came out a translation of Juvenal

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and Persius, in the first of which he had a considerable hand, and of the latter the entire execution. In 1695 was published his prose version of Fresnoy's *Art of Painting*; and the year 1697 gave the world that translation of Virgil's works entire, which still does, and perhaps ever will, stand foremost among the attempts made on that author. The *petits pieces* of this eminent writer, such as prologues, epilogues, epitaphs, elegies, songs, &c. are too numerous to be specified here. They have been collected into volumes, and are now incorporated in his works among the English poets. His *Fables*, the last work he published, consist of many of the most interesting stories in Homer, Ovid, Boccace, and Chaucer, translated or modernized in the most elegant and poetical manner, together with some original pieces, among which is that amazing *Ode on St. Cecilia's Day*; which, though written in the very decline of its author's life, and at a period when old age and distress conspired as it were to damp his poetic ardour and clip the wings of fancy, yet possesses so much of both, as would be sufficient to have rendered him immortal, had he never written a single line besides.

Dryden married the Lady Elizabeth Howard, sister to the Earl of Berkshire, who survived him eight years, though for the last four of them she was a lunatic, having been deprived of her senses by a nervous fever. By this lady he had three sons, who all survived him. Their names were Charles, John, and Henry. Of the last of these we can trace no particulars. Of the second, some little account will be given in the succeeding article; and with respect to the

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eldest, there is a circumstance related by Charles Wilson, Esq. in his life of Congreve, which seems so well attested, and is itself of so very extraordinary a nature, that we cannot avoid admitting it to a place here. The event is as follows :

Dryden, with all his understanding, was weak enough to be fond of judicial astrology, and used to calculate the nativity of his children. When his lady was in labour with his son Charles, he, being told it was decent to withdraw, laid his watch on the table, begging one of the ladies then present, in a most solemn manner, to take exact notice of the very minute the child was born; which she did, and acquainted him with it. About a week after, when his lady was pretty well recovered, Mr. Dryden took occasion to tell her that he had been calculating the child's nativity, and observed, with grief, that he was born in an evil hour, for Jupiter, Venus, and the Sun, were all under the earth, and the lord of his ascendant afflicted with a hateful square of Mars and Saturn. "If he lives to arrive at the 8th year," says he, "he will go near to die a violent death on his very birth-day; but if he should escape, as I see but small hopes, he will, in the 23d year, be under the very same evil direction; and if he should escape that also, the 33d or 34th year is, I fear——" Here he was interrupted by the immoderate grief of his lady, who could no longer hear calamity prophesied to befall her son. The time at last came, and August was the inauspicious month in which young Dryden was to enter into the 8th year of his age. The court being in progress and Mr. Dryden at

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leisure, he was invited to the country-seat of the Earl of Berkshire, his brother-in-law, to keep the long vacation with him at Charlton, in Wilts; his lady was invited to her uncle Mordaunt's, to pass the remainder of the summer. When they came to divide the children, Lady Elizabeth would have him take John, and suffer her to take Charles; but Mr. Dryden was too absolute, and they parted in anger; he took Charles with him, and she was obliged to be content with John. When the fatal day came, the anxiety of the lady's spirits occasioned such an effervescence of blood, as threw her into so violent a fever, that her life was despaired of, till a letter came from Mr. Dryden, reproving her for her womanish credulity, and assuring her that her child was well, which recovered her spirits; and in six weeks after, she received an eclairsissement of the whole affair. Mr. Dryden, either through fear of being reckoned superstitious, or thinking it a science beneath his study, was extremely cautious of letting any one know that he was a dealer in astrology; therefore could not excuse his absence, on his son's anniversary, from a general hunting-match Lord Berkshire had made, to which all the adjacent gentlemen were invited. When he went out, he took care to set the boy a double exercise in the Latin tongue, which he taught his children himself, with a strict charge not to stir out of the room till his return; well knowing the task he had set him would take up longer time. Charles was performing his duty, in obedience to his father; but, as ill fate would have it, the stag made towards the house; and the noise alarming the servants,

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they hasted out to see the sport. One of them took young Dryden by the hand, and led him out to see it also; when, just as they came to the gate, the stag, being at bay with the dogs, made a bold push, and leaped over the court wall, which was very low and very old; and the dogs following, threw down a part of the wall, ten yards in length, under which Charles Dryden lay buried. He was immediately dug out, and after six weeks languishing in a dangerous way he recovered: so far Dryden's prediction was fulfilled. In the twenty-third year of his age, Charles fell from the top of an old tower belonging to the Vatican at Rome, occasioned by a swimming in his head, with which he was seized, the heat of the day being excessive. He again recovered, but was ever after in a languishing sickly state. In the thirty-third year of his age, being returned to England, he was unhappily drowned at Windsor. He had with another gentleman swum twice over the Thames; but returning a third time, it was supposed he was taken with the cramp, because he called out for help, though too late. Thus the father's calculation proved but too prophetic.

At last, after a long life, harassed with the most laborious of all fatigues, viz. that of the mind, and continually made anxious by distress and difficulty, our author departed this life on the first of May 1701, and was interred in Westminster Abbey. On the 19th of April he had been very bad with the gout and erysipelas in one leg; but he was then somewhat recovered, and designed to go abroad; on the Friday following he ate a partridge for his supper, and going

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to take a turn in the little garden behind his house in Gerard Street, he was seized with such a violent pain under the ball of the great toe of his right foot, that, unable to stand, he cried out for help, and was carried in by his servants; when, upon sending for surgeons, they found a small black spot in the place affected; he submitted to their present applications, and, when gone, called his son Charles to him, using these words: "I know this black spot is a mortification: I know also, that it will seize my head, and that they will attempt to cut off my leg; but I command you, my son, by your filial duty, that you do not suffer me to be dismembered." As he foretold, the event proved; and his son was too dutiful to disobey his father's commands.

On the Wednesday morning following, he breathed his last, under the most excruciating pains, in the 69th year of his age.

The day after Mr. Dryden's death, the Dean of Westminster sent word to Mr. Dryden's widow, that he would make a present of the ground, and all other abbey-fees, for the funeral: the Lord Halifax likewise sent to the Lady Elizabeth, and to Mr. Charles Dryden, offering to defray the expenses of our poet's funeral, and afterwards to bestow five hundred pounds on a monument in the Abbey; which generous offer was accepted. Accordingly, on Sunday following, the company being assembled, the corpse was put into a velvet hearse, attended by eighteen mourning coaches. When they were just ready to move, Lord Jefferys, son of Lord Chancellor Jefferys, a name dedicated to infamy, with some of his rakish companions

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riding by, asked whose funeral it was; and being told it was Mr. Dryden's, he protested he should not be buried in that private manner; that he would himself, with the Lady Elizabeth's leave, have the honour of the interment, and would bestow a thousand pounds on a monument in the Abbey for him. This put a stop to their procession; and the Lord Jefferys, with several of the gentlemen who had alighted from their coaches, went up stairs to the lady, who was sick in bed. His Lordship repeated the purport of what he had said below; but the Lady Elizabeth refusing her consent, he fell on his knees, vowing never to rise till his request was granted. The lady, under a sudden surprise, fainted away; and Lord Jefferys, pretending to have obtained her consent, ordered the body to be carried to Mr. Russel's, an undertaker in Cheapside, and to be left there till further orders. In the mean time the Abbey was lighted up, the ground opened, the choir attending, and the bishop waiting some hours to no purpose for the corpse. The next day Mr. Charles Dryden waited on my Lord Halifax and the bishop; and endeavoured to excuse his mother, by relating the truth. Three days after, the undertaker, having received no orders, waited on the Lord Jefferys; who pretended it was a drunken frolic, that he remembered nothing of the matter, and he might do what he pleased with the body. Upon this, the undertaker waited on the Lady Elizabeth, who desired a day's respite, which was granted. Mr. Charles Dryden immediately wrote to the Lord Jefferys, who returned for answer, that he knew nothing of the matter, and would be troubled no more about it. Mr.

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Dryden hereupon applied again to the Lord Halifax and the Bishop of Rochester, who absolutely refused to do any thing in the affair.

In this distress, Dr. Garth, who had been Mr. Dryden's intimate friend, sent for the corpse to the College of Physicians, and proposed a subscription; which succeeding, about three weeks after Mr. Dryden's decease, Dr. Garth pronounced a fine Latin oration over the body, which was conveyed from the College, attended by a numerous train of coaches, to Westminster Abbey, but in very great disorder. At last the corpse arrived at the Abbey, which was all unlighted. No organ played, no anthem sung; only two of the singing boys preceded the corpse, who sung an ode of Horace, with each a small candle in their hand. When the funeral was over, Mr. Charles Dryden sent a challenge to Lord Jefferys, who refusing to answer it, he sent several others, and went often himself; but could neither get a letter delivered, nor admittance to speak to him; which so incensed him, that, finding his Lordship refused to answer him like a gentleman, he resolved to watch an opportunity, and brave him to fight, though with all the rules of honour; which his Lordship hearing, quitted the town, and Mr. Charles never had an opportunity to meet him, though he sought it to his death, with the utmost application.

Mr. Dryden had no monument erected to him for several years; to which Mr. Pope alludes in his epitaph intended for Mr. Rowe, in this line:

Beneath a rude and nameless stone he lies.

In a note upon which we are informed, that the tomb of Mr.

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Dryden was erected upon this hint, by Sheffield Duke of Buckingham, to which was originally intended this epitaph :

This Sheffield rais'd. The sacred dust below

Was Dryden once; the rest who does not know?

Which was afterwards changed into the plain inscription now upon it, viz.

I. DRYDEN,

Natus Aug. 9, 1631.

Mortuus Maii 1, 1701.

Johannes Sheffield, Dux Buckinghamiensis, posuit.

Mr. Dart, in his poem on Westminster Abbey, takes notice of this; and, after having mentioned something of Mr. Dryden's character, says:

" This Sheffield knew, nor trifled with his fame;

* But only bade the busto bear his name."

Mr. Dryden's character has been very differently drawn by different hands; some of which have exalted it to the highest degree of commendation, and others debased it to the severest censure. The latter, however, we must ascribe to that strong spirit of party, which prevailed during great part of Dryden's time, and ought therefore to be taken with great allowances. Were we indeed to form a judgment of the author from some of his dramatic writings, we should perhaps be apt to conclude him a man of the most licentious morals; many of his comedies containing a great share of looseness, even extending to obscenity; but if we consider that, as the poet tells us,

Those who live to please, must please to live;

if we then look back on the scandalous license of the age he lived in, the indigence which at times

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he underwent, and the necessity he consequently lay under of complying with the public taste, however depraved, we shall surely not refuse our pardon to the compelled writer; nor our credit to those of his contemporaries, who were intimately acquainted with him, and who have assured us there was nothing remarkably vicious in his personal character.

From some parts of his history he appears unsteady, and to have too readily temporized with the several revolutions in church and state. This, however, might in some measure have been owing to that natural timidity and diffidence in his disposition, which almost all the writers seem to agree in his possessing. Congreve, whose authority cannot be suspected, has given us such an account of him, as makes him appear no less amiable in his private character as a man, than he was illustrious in his public one as a poet. In the former light, according to that gentleman, he was humane, compassionate, forgiving, and sincerely friendly; of an extensive reading, a tenacious memory, and a ready communication; gentle in the corrections of the writings of others, and patient under the reprehension of his own deficiencies; easy of access himself, but slow and diffident in his advances to others; and of all men the most modest and the most easy to be discountenanced in his approaches, either to his superiors or his equals. As to his writings, he is perhaps the happiest in the harmony of his numbers, of any poet who ever lived either before or since his time, not even Mr. Pope himself excepted. His imagination is ever warm, his images are noble, his descriptions beautiful, and his sen-

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timents just and becoming. In his prose he is energetic without bombast, concise without pedantry, and clear without prolixity. As a dramatist he has, perhaps, the least merit of all his writings; and, indeed, the fair confession which he has made of his unfitness for the writing of comedy (and his comic pieces it is that have been the most severely handled by the critics) would, one might imagine, have been sufficient to silence the clamour of that snarling band. The passage is in his admirable *Essay on Dramatic Poetry*: "I want" (says he) "that gaiety of humour that is required in it. My conversation is slow and dull, my humour saturnine and reserved. In short, I am none of those who endeavour to break jests in company, and make repartees; so that those who decry my comedies, do me no injury, except it be in point of profit. Reputation in them is the last thing to which I shall pretend."

In tragedy also he seems to have been very diffident of his own merit, and conscious of the disadvantages he lay under from his compelled necessity of rendering his pieces popular; and though there are many of them which are truly excellent, yet he tells us, that he never wrote any thing in the dramatic way to please himself but his *All for Love*. Mr. Congreve has borne the following strong testimonial to his poetical merit:

"I may venture (says that gentleman) to say, in general terms, that no man has written in our language so much, and such various matter, and in so various manners, so well. Another thing, I may say, was very peculiar to him; which is, that his

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"parts did not decline with his years, but that he was an improved writer to the last, even to near seventy years of age; improving even in fire and imagination as well as in judgment; witness his *Ode on St. Cecilia's Day*, and his *Fables*, his latest performance. He was equally excellent in verse and prose. His prose had all the clearness imaginable, without deviating into the language or diction of poetry. In his poems, his diction is, whenever his subject requires it, so sublime, and so truly poetical, that its essence, like that of pure gold, cannot be destroyed. Take his verses, and divest them of their rhymes, disjoint them of their numbers, transpose their expressions, make what arrangement or disposition you please in his words; yet shall there eternally be poetry, and something which will be found incapable of being reduced to absolute prose. What he has done in any one species or distinct kind of writing would have been sufficient to have acquired him a very great name. If he had written nothing but his prefaces, or nothing but his songs and his prologues, each of them would have entitled him to the preference and distinction of excelling in its kind."

To the foregoing, let us add these lines by Mr. Addison, in his *Account of the greatest English Poets*, written April 3, 1694:

"But see where artful Dryden next appears,
 Grown old in rhyme, but charming ev'n in years.
 Great Dryden next! whose tuneful Muse affords
 The sweetest numbers, and the fittest words,

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- "Whether in comic sounds or tragic airs
 "She forms her voice, she moves our
 smiles or tears.
 "If satire, or heroic strains, she writes,
 "Her hero pleases, and her satire bites.
 "From her no harsh unartful numbers
 fall;
 "She wears all dresses, and she charms
 in all."

Besides his other numerous writings, he was author of, and concerned in, the following dramatic pieces, viz.

1. *The Wild Gallant*. C. Acted 1663. This was his first piece, but we believe not printed before 1669. 4to.
2. *The Rival Ladies*. T. C. 4to. 1664.
3. *The Indian Emperour*. T. C. 4to. 1667.
4. *Secret Love*; or, *The Maiden Queen*. T. C. 4to. 1668.
5. *Sir Martin Mar-all*. C. 4to. 1668.
6. *The Tempest*. C. 4to. 1670.
7. *Tyrannick Love*; or, *The Royal Martyr*. T. 4to. 1670.
8. *An Evening's Love*; or, *The Mock Astrologer*. C. 4to. 1671.
9. *The Conquest of Granada*. T. 4to. 1672.
10. *Almanzor and Almahide*; or, *The Conquest of Granada*. Part II. 4to. 1672.
11. *Marriage à la mode*. C. 4to. 1673.
12. *The Assignment*; or, *Love in a Nunnery*. C. 4to. 1672.
13. *Amboyna*. T. 4to. 1673.
14. *The State of Innocence, and Fall of Man*. O. 4to. 1676.
15. *Aurengzebe*. T. 4to. 1676.
16. *All for Love*. T. 4to. 1678.
17. *Oedipus*. T. 4to. 1679.
18. *Troilus and Cressida*. T. 4to. 1679.
19. *The Kind Keeper*; or, *Mr. Limberham*. C. 4to. 1680.
20. *The Spanish Fryar*. T. C. 4to. 1681.

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21. *The Duke of Guise*. T. 4to. 1683.
22. *Albion and Albanians*. Op. Fol. 1685.
23. *Don Sebastian*. T. 4to. 1690.
24. *Amphytrion*. C. 4to. 1690.
25. *King Arthur*. D. O. 4to. 1691.
26. *Cleomenes*; or, *The Spartan Hero*. T. 4to. 1692.
27. *Love triumphant*. T. C. 4to. 1694.

He also brought upon the stage a play, of which he only wrote one scene, called

The Mistaken Husband. Com. 4to. 1675.

The disorderly manner in which Dryden's funeral was conducted is ascertained by a satirical poem, entitled *Description of Mr. Dryden's Funeral*, printed in fol. 1700. The author of these verses, however, makes no mention of the outrages said to have been committed by the son of Lord Jefferys. Had such a circumstance happened, he hardly would have omitted it. This writer asserts, that the expense of the funeral was defrayed by Lord Halifax:

- "—such as wrote our country to enslave,
 "His kindness follows even to the grave.
 "He the great bard at his own charge interrs,
 "And dying vice to living worth prefers."

The following lines, in which Dr. Garth is described, are not without merit:

- "But stay, my Muse, the learned Garth appears,
 "He sighing comes, and is half drown'd in tears;
 "The famous Garth, whom learned poets call
 "Knight of the order of the urinal.
 "He of Apollo learn'd his wondrous skill,
 "He taught him how to sing, and how to kill;

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- " For all he sends unto the darksome grave
 " He honours also with an epitaph *.
 " He entertain'd the audience with oration,
 " Though very new, yet something out of fashion;
 " But 'cause the hearers are with learning blest,
 " He said it in the language of the beast;
 " But so pronounc'd, the sound and sense agrees
 " A country mouse talks better in a cheese.
 " —Next him the sons of music pass along,
 " And murder Horace in confounded song,
 " Whose monument, more durable than brass,
 " Is now defac'd by every chanting ass.
 " No man, at Tyburn doom'd to take a swinging,
 " Would stay to hear such miserable singing."

From an epigram printed shortly after his death, we learn that Dryden had a severe, unanimated countenance:

- " A *sleepy* eye he shows, and no *sweet* feature,
 " Yet was in truth a favourite of nature."

See *Epigrams on the Paintings of the most eminent Masters*, by J. C. Esq. 8vo. 1700.

As curiosity is interested in every particular relating to so great a poet, the following anecdotes are perhaps worth preserving: " I remember plain John Dryden (says a writer in *The Gentleman's Magazine*, for February 1745, " who was then eighty-seven years of age), before he paid his court to the great, in one uniform clothing of Norwich druggist. " I have eat tarts with him and Madam Reeve [an actrees, who " was Dryden's mistress, and the

" original performer of *Amarillis* in *The Rehearsal*], at the Mulberry Garden, when our author advanced to a sword and *chereux* wig. [This was probably the wig that Swift has ridiculed in *The Battle of the Books*.] " Posterity is absolutely mistaken as to that great man. Though forced to be a satirist, he was the mildest creature breathing, and the readiest to help the young and deserving. Though his comedies are horribly full of *double entendre*, yet it was owing to a false compliance for a dissolute age: he was in company the modestest man that ever conversed."

He had, however, as Dr. Johnson has observed, no mean opinion of his own abilities. Of this an anecdote, which a late learned judge used to relate to his son, afterwards a dignitary in the church, is a sufficient proof. In his youth he frequented Will's coffee-house, and occasionally entered into conversation with the old bard. Soon after the first appearance of *Alexander's Feast*, he congratulated the author on his having produced an ode which the whole town considered as the best composition of that kind that had ever been written. " Why, it is so (said Dryden); and I will tell you further, " young man; it is the best ode that ever will be written."

For the first play of Dryden, which was published by the elder Tonson, the price given was twenty pounds. This sum the bookseller (whose shop was then in the street near Gray's Inn) was unable to raise without applying to Abel Swale, then a bookseller in Little Britain, who advanced the money for a moiety of the profits. The play sold; and Tonson was en-

* Mr. Oldys, in one of his MSS. mentions, that Garth's epitaph on Dryden was in his possession. It is not however, we believe, now extant.

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abled by it to purchase the succeeding ones on his own bottom.

DRYDEN, JOHN, Jun. This gentleman was second son to the great poet last mentioned. He went early to Rome, where he was entertained by the Pope as one of the gentlemen of his bedchamber, and at which place he died; but in what year that event happened we cannot trace with certainty. It is probable he did not long survive his father. In 1700 and 1701, he accompanied Mr. Cecill in a voyage to Sicily and Malta, of which a narrative by him was published in 8vo. 1776, by an anonymous editor, who dates his death a few months after his return to Rome. He translated also the 14th Satire of Juvenal; and, while abroad, wrote one play, which he sent over to his father, who at length brought it on the stage, though not till some years after it was written. It is entitled

The Husband his own Cuckold. C. 4to. 1696.

DUBOIS, DOROTHEA, was the wife of a musician, and daughter of the Earl of Anglesea, by Anne Sympson, a lady who asserted herself to be wife of his Lordship, though disowned by him. In consequence of this disputed right, the present lady was never acknowledged as legitimately belonging to the family, but passed most of her life in great indigence and ineffectual attempts to establish her claim to that distinction, which she also used in the title-pages of her writings, calling herself the Rt. Hon. Lady Dorothea Dubois. She printed an account of her own story in a work called *Theodora*, a novel, in two vols. 1770; published *The Lady's Polite Secretary*, 1771; and died in Dublin about January 1774. She wrote,

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1. *The Divorce.* M.E. 4to. 1771.

2. *The Haunted Grove.* M.E. 1772. N. P.

DUBOIS, P. B. a bachelor of St. Mary Hall, Oxford, translated from the Italian

Aminta. Past. Com. 12mo. 1726.

DUDLEY, HENRY BATE, is the son of a clergyman, who had a living at or near Ghelmsford, in Essex; and is himself in holy orders, LL. D. and chancellor of the diocese of Ferns, in Ireland. Mr. Dudley has distinguished himself as a magistrate for the county of Essex, and as a land-improver, in which latter character he has obtained the gold medal from the Society of Arts. He is also well known as a political writer, and as the original projector and conductor of *The Morning Herald* newspaper. His dramatic productions are as follow:

1. *Henry and Emma.* Interl. 8vo. 1774.

2. *The Rival Candidates.* Com. Op. 8vo. 1775.

3. *The Blackamoor wash'd White.* Com. Op. 1776. N. P.

4. *The Flitch of Bacon.* C. O. 8vo. 1779.

5. *Dramatic Puffers.* Prel. 8vo. 1782.

6. *Magic Picture.* P. 8vo. 1789.

7. *The Woodman.* C. O. 8vo. 1791.

8. *Travellers in Switzerland.* C. O. 8vo. 1794.

DUFFET, THOMAS. This author was a milliner in the New Exchange; but, his genius leading him to dramatic poetry, he wrote several pieces for the stage, which at first met with good success, but afterwards sunk into contempt and oblivion: and, indeed, the favourable reception they found at their

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rst appearance, seems not to have been so much owing to the genius of their author, which was but of very moderate rank, as to that madness of abuse and scurrility which has been almost at all times prevalent with the public; and Mr. Duffet stood more indebted to the great names of those authors whose works he attempted to burlesque and ridicule, viz. Dryden, Madwell, and Settle, than to any merit of his own. Travestie and burlesque will ever create a laugh; but, however intended, can never do any essential hurt to performances of real worth; nor could *The Mock Tempest*, *Psyche*, or *Empress of Morocco*, lessen, in the opinion of the judicious, the value of the originals on which they are founded: and, although now and then a great genius and a true fund of humour may stamp immortality on a burlesque, as in the case of Scarron's *Virgil Travestie*, and Cotton's *Scarronides*; yet, where a deficiency of those brilliant qualities is apparent, and a vein of scurrility and personal ill-nature indulged, as in the above-named works of Mr. Duffet, though they may for a short period draw in the public to join in the laugh with them, yet it will constantly be found, in a little time, to exchange it for laughing at them, and at length to condemn them to a perpetual obscurity and contempt.

The pieces Mr. Duffet has left behind him, the best of which were those which met with the worst success, are six in number, viz.

1. *Amorous old Woman*. C. 4to. 1674.
2. *Spanish Rogue*. C. 4to. 1674.
3. *Empress of Morocco*. F. 4to. 1674.
4. *Mock Tempest*. 4to. 1675.

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5. *Beauty's Triumph*. M. 4to. 1676.

6. *Psyche Debauch'd*. C. 4to. 1678.

Among these, however, the first is every where mentioned as by an unknown author, excepting by Langbaine, who attributes it to this writer.

DUNCAN, GED. A person of this name is author of

The Constant Lover. P. 8vo. 1798.

DUNCOMBE, WILLIAM. This gentleman was the younger son of John Duncombe, Esq. of Stocks, in Hertfordshire. He married a sister of Mr. Hughes, author of *The Siege of Damascus*, and was the writer and editor of several agreeable works. He assisted Mr. Hughes in writing the tragedy of *Sophy Mirza*, and afterwards obliged the world with an edition, in 2 vols. 12mo. of Mr. Hughes's works, to which he prefixed an account of his life. Mr. Duncombe died Feb. 26, 1769, at the age of fourscore years.

His dramatic works are,

1. *Athaliah*. T. 8vo. 1722.

2. *Lucius Junius Brutus*. T. 8vo. 1735; 12mo. 1747.

DUNLAP, WILLIAM, an American dramatist, who has produced the following pieces:

1. *The Archers*. O. 8vo. 1796.

2. *Tell Truth and Shame the Devil*. C. 8vo. 1797.

3. *André*. T. 8vo. 1798.

4. *Abaelisio, the Great Bandit*. P. 12mo. 1802.

DUNLOP, —. To a person of this name we have seen ascribed a piece called

Darby's Return. 1789.

DUNSTER, CHARLES, an elegant scholar, acute critic, and ingenious poet, who has distinguished himself as the editor of Philips's *Cider*, and Milton's *Paradise Ro-*

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gained, with some valuable notes. He is also the translator from Aristophanes of

The Frogs. C. 4to. 1785.

DUFUIS, THOMAS SKELTON. To a writer of this name we find ascribed

Elijah. Orat. 4to. 1789.

D'URFEY, THOMAS. This author, who is more generally spoken of by the familiar name of Tom, was descended from an ancient family in France. His parents, being Hugonots, fled from Rochelle before it was besieged by Lewis XIII. in 1628, and settled at Exeter, where this their son was born, but in what year is uncertain. He was originally bred to the law; but soon finding that profession too saturnine for his volatile and lively genius, he quitted it, to become a devotee of the Muses; in which he met with no small success. His dramatic pieces, which are very numerous, were in general well received; yet there is not one of them now on the muster-roll of acting plays; that licentiousness of intrigue, looseness of sentiment, and indelicacy of wit, which were their strongest recommendations to the audiences for whom they were written, having very justly banished them from the stage in this period of purer taste. Yet are they very far from being totally devoid of merit. The plots are in general busy, intricate, and entertaining; the characters not ill drawn, although rather too farcical; and the language, if not perfectly correct, is yet easy, and well adapted for the dialogue of comedy. But what obtained Mr. D'Urfev his greatest reputation, was a peculiarly happy knack he possessed in the writing of satires and irregular odes. Many of these were upon temporary oc-

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casions, and were of no little service to the party in whose cause he wrote; which, together with his natural vivacity and good-humour, obtained him the favour of great numbers of persons of all ranks and conditions. The Duke of Albemarle, son of General Monk, had him frequently at his table to divert his company in that way; of which he was not a little vain, as we may gather from part of a song made upon him at that time:

—“ He prates like a parrot;
“ He sups with the Duke,
“ And he lies in a garret.”

Nay, even crowned heads have condescended to admit him to their presence, and seemed not a little diverted by him. It is no wonder to hear this of so merry a monarch as Charles the Second; but even King William, who was of so reserved a temper, and so little fond of music, or any amusements of that kind, would needs have D'Urfev one night to sing to him; and a gentleman, who was commanded to accompany his voice with his instrument, related, that the King laughed very heartily, and ordered him a present; but not quite so much as Queen Anne afterwards gave him for singing a song to her, written on purpose to ridicule that worthy and respectable lady the Princess Sophia, Electress Dowager of Hanover; which began,

“ The crown is too weighty
“ For shoulders of eighty;”

and for which Her Majesty ordered him fifty guineas.

He was strongly attached to the Tory interest; and, in the latter part of Queen Anne's reign, had frequently the honour of diverting that Princess with witty catches and songs of humour, suited to the

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pirit of the times, written by himself, and which he sung in a lively and entertaining manner: and the author of *The Guardian*, who, in No. 67, has given a very humorous account of Mr. D'Urfe, with view to recommend him to the public notice for a benefit play, tells us, that he remembered King Charles II. leaning on Tom D'Urfe's shoulder more than once, and humming over a song with him.

He was certainly a very diverting companion, and a cheerful, honest, good-natured man; so that he was the delight of the most polite companies and conversations, from the beginning of Charles II.'s to the latter part of King Geo. I.'s reign; and many an honest gentleman got a reputation in his country by pretending to have been in company with Tom D'Urfe: yet, so universal a favourite as he was, it is apparent, that, towards the latter part of his life, he stood in need of assistance to prevent his passing the remainder of it in a cage like a singing-bird; for, to speak in his own words, as repeated by the above-named author, "after having written more odes than Horace, and about four times as many comedies as Terence, he found himself reduced to great difficulties by the importunities of a set of men, who of late years had furnished him with the accommodations of life, and would not, as we say, be paid with a song." Mr. Addison then informs us, that, in order to extricate him from these difficulties, he himself immediately applied to the directors of the playhouse, who very generously agreed to act *The Plotting Sisters*, a play of Mr. D'Urfe's, for the benefit of its author. What the result of this benefit was, does not

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appear; but it was probably sufficient to make him easy, as we find him living and continuing to write with the same humour and liveliness to the time of his death, which happened on the 26th of February 1723. What was his age at this time is not certainly specified anywhere; but he must have been considerably advanced in life; his first play, which could scarcely have been written before he was twenty years of age, having made its appearance forty-seven years before. He was buried in the churchyard of St. James's, Westminster; against the wall in the south-west angle of which church, on the outside, is erected a stone to his memory, with this inscription: "TOM DUFFEY died Feb. 26, 1723."

Those who have a curiosity to see his ballads, sonnets, &c. may find a large number of them brought together in a collection in six volumes in duodecimo, 1719, entitled *Wit and Mirth*; or, *Pills to purge Melancholy*; of which *The Guardian*, in No. 29, speaks in very favourable terms. The titles of his dramatic pieces may be found in the ensuing list:

1. *Siege of Memphis*. T. 4to. 1676.
2. *Fond Husband*; or, *The Plotting Sisters*. C. 4to. 1676.
3. *Madam Fickle*. C. 4to. 1677.
4. *Fool turn'd Critic*. C. 4to. 1678.
5. *Trick for Trick*. C. 4to. 1678.
6. *Squire Old-Sapp*. C. 4to. 1679.
7. *Virtuous Wife*. C. 4to. 1680.
8. *Sir Barnaby Whigg*. C. 4to. 1681.
9. *Royalist*. C. 4to. 1682.
10. *Injur'd Princess*. T. C. 4to. 1682.
11. *Commonwealth of Women*. Play. 4to. 1686.

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12. *Banditti*. Play. 4to. 1686.
13. *Fool's Preferment*. C. 4to. 1688.
14. *Bussy D'Ambois*. T. 4to. 1691.
15. *Love for Money*. C. 4to. 1691.
16. *Marriage-hater match'd*. C. 4to. 1692.
17. *Richmond Heiress*. C. 4to. 1693.
18. *Don Quixote*. C. Part I. 4to. 1694.
19. *Don Quixote*. C. Part II. 4to. 1694.
20. *Don Quixote*. C. Part III. 4to. 1696.
21. *Cynthia and Endymion*. D.O. 4to. 1697.
22. *Intrigues at Versailles*. C. 4to. 1697.
23. *Campaigners*. Com. 4to. 1698.
24. *Massaniello*. Play, in two Parts. 4to. 1699; 4to. 1700.
25. *Bath*. C. 4to. 1701.
26. *Wonders in the Sun*. C.O. 4to. 1706.
27. *Modern Prophets*. C. 4to. N.D. [1709.]
28. *Old Mode and the New*. C. 4to. N.D. [1709.]

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29. *The Two Queens of Brentford*. M.F. 8vo. 1721.
 30. *Grecian Heroine*. T. 8vo. 1721.
 31. *Ariadne*. O. 8vo. 1721. After his death was published,
 32. *The English Stage Italianized*. D.E. 8vo. 1727.
- DUTTON, THOMAS, A.M. has published
Pizarro in Peru. 8vo. N.D. [1799.]
- DWYER, P.W. We find one dramatic piece ascribed to a person of this name; viz.
The Soldier of Fortune. Com. 8vo. N.D.
- DYMOCK, —. To a gentleman of this name may be ascribed a translation from Guarini, of which two editions were printed in the 17th century. In the dedication of the first to Sir Edward Dymock, the translator, who is spoken of as his near kinsman, is mentioned to be then dead; and from the second, to Charles Dymock, Esq. it may be inferred that he was that gentleman's father. The play is entitled
Il Pastor Fido; or, *The Faithful Shepheard*. 4to. 1602; 12mo. 1633.

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E. K. See K. F.

EARLE, WILLIAM, JUN. is the son of a respectable bookseller in Albemarle Street, Piccadilly, and has written two dramatic pieces, viz.

1. *Natural Faults*. C. 8vo. 1799.
2. *The Villagers*. Petite Piece. N.P.

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ECCLES, AMBROSE. This gentleman was a native of Ireland, who, after a regular course of education in the college of Dublin, went to the Continent, intending to make what is called the tour of Europe. From France he proceeded to Italy; but ill health compelled him to forego the fur-

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ther prosecution of his design, and to return home. Idolizing Shakspeare, he often lamented that his dramas had suffered in their structure from the ignorance or carelessness of the first editors. This determined him to attempt a transposition of the scenes, in different places, from the order in which they have been handed down by successive editions. "This," says he, in a modest preface to his edition of *Lear*, "will doubtless be thought by many a hardy innovation; but if it be considered in what a disorderly and neglected state this author's pieces are reported to have been left by him, and how little certainty there is that the scenes have hitherto preserved their original arrangement, the presumption with which this attempt is chargeable, will admit of much extenuation; and it were at least to be wished, that no privilege of alteration more injurious to Shakspeare had ever been assumed by any of his editors." What Mr. Eccles attempted, he accomplished with great ingenuity and much taste in his editions of the following plays, to each of which he assigned a separate volume:

1. *Cymbeline*. 8vo. 1793.

2. *King Lear*. 8vo. 1793.

3. *Merchant of Venice*. 8vo. 1805.

Each volume contains, not only notes and illustrations of various commentators, with remarks by the editor, but the several critical and historical essays that have appeared at different times respecting each piece. Mr. Eccles died in 1809, at an advanced age, at his seat of Cronroe, Ireland, where, we are told, he had "long resided in elegant hospitality, minister-

"ing to the comforts of his surrounding tenantry, and exhibiting a model worthy the imitation of every country gentleman."

ECCLESTONE, EDWARD. Of this gentleman we know no more than that he was author of one dramatic piece, entitled

Noah's Flood. O. 4to. 1679.

It was afterwards republished by two different titles, viz.

The Cataclysm, 1685; and

The Deluge, 1691.

ECHARD, LAWRENCE. This gentleman was the son of Thomas Echard, a clergyman, and was born at Barsham, in the county of Suffolk, in the year 1671. He received his early education in the house of his father; and at the age of seventeen, May 26, 1687, was admitted a sizer of Christ's College, in Cambridge, where he took the degrees of B. A. in 1691, and of M. A. in 1695. He afterwards entered into holy orders, and was presented to the living of Weston and Elkinton, in Lincolnshire, where he spent above twenty years of his life. He was also made prebendary of Lincoln; and, on the 12th of August 1712, installed archdeacon of Stow. By King George the First he was presented to the livings of Rendelsham, Socburn, and Alford, in Suffolk, at which places he lived about eight years in a continued ill state of health. Being advised to go to Scarborough for the use of the waters, he proceeded as far as Lincoln; but there declining very fast, he was incapable of prosecuting his journey; and on the 16th of August 1730, going to take the air, he died in his chariot, and was buried on the 19th of the same month in the chancel of St. Mary Magdalen's church in Lin-

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coln, without any grave-stone or other monument of him. He acquired a great reputation by his writings, more especially his *History of England*, which, though violently attacked by Oldmixon, is still held in considerable estimation. In the dramatic way he has produced nothing original, nor any thing intended for theatrical representation; but has, however, given the world translations, from Plautus and Terence, of the nine following comedies, viz,

1. *Amphytrion*.
2. *Epidicus*.
3. *Rudens*. 8vo. 1694; 12mo. 1716.
4. *Andria*.
5. *Eunuch*.
6. *Heautontimoroumenos*.
7. *Adelphi*.
8. *Hecyra*.
9. *Phormio*. 8vo. 1694.

EDMEAD, MISS, was author of one piece acted at Norwich, called *The Events of a Day*. Ser. Dr. 1795. N. P.

EDWARD THE SIXTH. It is asserted by Holland, in his *Herologia*, as quoted by Mr. Walpole, p. 23, *Royal Authors*, vol. i. that this monarch not only wrote notes from the lectures or sermons he heard, but composed a most elegant comedy, the title of which was

The Whore of Babylon.

Of the existence of this piece Mr. Walpole appears to entertain some doubt. Tanner, however, from Bale, mentions it, and quotes a single line from it, by which it may seem to have been written in Latin.

EDWARDS, JOHN, of Old Court, in the county of Wicklow, has published one play, viz.

Abradates and Panthea. Trag. 8vo. 1808.

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EDWARDS, MISS. Of this lady we know only that she wrote *Otho and Rutha*. Dram. Tale. 12mo. 1781.

EDWARDS, P. H. This name we find prefixed to the following piece: *The Imperial Conspirator Overthrown*. A Serio-Burlesque Performance. 8vo. 1808.

EDWARDS, RICHARD. This very early writer was born in Somersetshire in 1523, and was admitted a scholar of Corpus Christi College, in Oxford, under the tuition of George Etherage, May 11, 1540. In the beginning of 1547, being only twenty-four years of age, he was elected a student of the upper table of Christchurch, at its foundation by King Henry VIII. and the same year took his degree as master of arts. In the beginning of Queen Elizabeth, he was made one of the gentlemen of her chapel, and teacher of music to the children of the choir. Chetwood asserts, but upon what foundation we know not, that he had a license granted him by that monarch to superintend the children of the chapel as Her Majesty's company of comedians; or, in other terms, had a patent as manager of a theatre royal in that reign. Be that as it may, it is certain that he was esteemed both an excellent poet and musician; as many of his compositions in music (for he was not only skilled in the executive, but also in the theoretical part of that science), and his works in poetry, show; for which he was highly valued by those that knew him, especially his associates in Lincoln's Inn, of which society he was not only a member, but in some respects an ornament.

He is almost one of our first dramatic writers, having left behind him three pieces which were

represented on the stage, the latest of which as early as 1566. Their titles are,

1. *Damon and Pithias*. C. 4to. N. D.; 4to. 1582. D. C.

2. *Palæmon and Arcyte*. C. in two Parts. N. P. we believe.

The first of these was acted at court and in the university, and is reprinted in the first volume of Dodsley's *Collection of Old Plays*. Of the latter, Wood has furnished us with the following anecdote, viz. that being acted in Christchurch Hall, 1566, before Queen Elizabeth, Her Majesty was so much delighted with it, that, sending for the author to her, she was pleased to give him many thanks, with promise of reward for his pains. He also tells us, that in the said play was acted a cry of hounds in the quadrangle, upon the train of a fox in the hunting of Theseus; with which the young scholars, who stood in the remoter parts of the stage and in the windows, were so much taken and surprised, supposing it had been real, that they cried out, *There, there—he's caught, he's caught*. All which the Queen merrily beholding, said, *Oh! excellent! these boys in very truth are ready to leap out of the windows to follow the hounds*. He adds, moreover, that at a sort of private rehearsal of this piece before the Queen's arrival at Oxford, in the presence of certain courtiers, it was so well liked by them, that they said it far surpassed *Damon and Pithias*, than which they thought nothing could be better; nay, some even said, that if the author proceeded to write any more plays before his death, he would certainly run mad. This, however, was never put to the test; for though he began some other dramatic pieces, he never finished any but

the above, death taking him away, much lamented by all the ingenious men of his time, that very year 1566. He wrote several poems, which were published after his death, together with those of some other authors, in a collection entitled *A Paradise of dainty Devises*, 1578. And when he was in the extremity of his last sickness, he wrote a poem on that occasion, which was esteemed a good piece, entitled *Edwards's Souknil*; or, *The Soules Knell*.

EEDS, RICHARD, is supposed to have been born in Bedfordshire. After an education at Westminster school, he went to the university of Oxford, where he was elected student of Christchurch in 1571. He proceeded in arts in 1578, and about the same time entered into orders, and became a celebrated preacher. In 1594, he was installed a prebendary in the cathedral of Salisbury, and afterwards appointed chaplain to Queen Elizabeth. He received the canonry of Christchurch in 1586. In 1589, he was created doctor of divinity; and, in 1596, was made dean of Worcester; in which last station he remained until his death, which happened on the 19th of November 1604.

In Meres's *Wit's Treasury*, 1598, p. 283, he is enumerated among the writers of tragedy at that period; and Wood says, that "his younger years he spent in poetical fancies, and composing plays, mostly tragedies; but at ripier he became a pious and grave divine, an ornament to his profession, and a grace to the pulpit."

None of Dr. Eedes's plays are now existing.

ELIZABETH, QUEEN. Our readers may perhaps be surprised to

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find the name of this illustrious princess among the catalogue of our dramatic writers, as it is well known that there is no piece extant as hers: yet it would be an inexcusable omission, in a work of this nature, were we to pass over unnoticed the information which Sir Robert Naunton and others have given us, that this princess, for her own private amusement, translated one of the tragedies of Euripides from the Greek; though which particular play it was they have none of them specified. To attempt any account of the events of the life and reign of this illustrious sovereign, besides that it would far o'erleap the bounds of our work, would be an act of absolute superfluity, as it has been so well and amply executed by many historians of great abilities. We shall only observe, that the circumstance on which we have here had occasion to mention her, is one testimonial among many of that eminence in learning which she maintained; and that she not only was perfect mistress of most of the living languages, but was also equally well acquainted with the dead ones, and conversant with the labours of the ingenious in ages far remote.

ELLISTON, ROBERT WILLIAM, was born in 1774, in Orange Street, Bloomsbury. His father was a watchmaker, and the youngest son of an eminent farmer at Gidgrave, near Orford, in Suffolk. At nine years of age, young Elliston was placed at St. Paul's school, where he remained till he was sixteen; passing his time, during the vacations, at Cambridge, with his uncle the late Rev. Dr. Elliston, master of Sidney College, who superintended his education, the expense of which he took upon himself.

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The Doctor designed his nephew for the church; but our hero having gained considerable applause by the delivery, in 1790, of an English thesis, the subject of which was, *Nemo confidat nimium secundis*, he imbibed an immediate inclination for the stage; and shortly after performed the part of Pierre, at the Lyceum, in the Strand, then occasionally opened as a private theatre. Having after this had some trifling disagreement with Dr. Roberts, he quitted St. Paul's school, without the consent of his friends, at a time when he was fourth boy of that seminary, and resolved to try his fortune on the stage.

He first directed his views to Bath; where, to procure the temporary means of subsistence, he engaged himself as clerk in a lottery-office, and remained in that capacity a few weeks, till he found an opportunity of making his theatrical essay, which was in the humble character of Tressel, in *Richard the Third*; and in which he gave great satisfaction. He was unfortunate, however, in his desire of procuring an engagement, the company being full. He was soon after this recommended to, and engaged by, Mr. Tate Wilkinson at York; but he experienced so much disappointment and vexation there, the principal characters being all in the possession of other performers, that he soon became weary of his condition, and wrote to his uncle a supplicating letter for pardon and indulgence. His application having had the desired effect, he returned to London, and, through the medium of Dr. Farmer, was introduced to Mr. Kemble, who recommended him to study Romeo against the opening of New

Drury. But his patience having been exhausted before the house could open, and his circumstances not being in the most affluent state, he applied to Mr. Dimond, the Bath manager, who was then performing at the Richmond Theatre, by whom he was immediately engaged. On his return to Bath, in 1793, he made his appearance in the character of Romeo, and found that his *Tressel* had not been forgotten. The indisposition of several performers now afforded him the long-wished-for opportunity of calling into action a versatility of powers which was before unknown, even to himself. He appeared in tragedy, comedy, opera, and pantomime, with such success, that he declined the promised engagement at New Drury, and retained his situation at Bath.

In 1796, Mr. Elliston married a most respectable public character at Bath, a Miss Rundall, as celebrated for her beauty as for her skill in teaching dancing; and about "three weeks after marriage," that is to say, on the 24th of June, he made his first appearance at the Haymarket Theatre, in the characters of Octavian (in *The Mountaineers*) and Vapour (in *My Grandmother*). He then played Sheva, Sir Edward Mortimer, &c. &c. and his success was equal to his wishes.

The growing reputation of Mr. Elliston at length induced Mr. Harris to engage him to play, at stated intervals, at Covent Garden Theatre; an indulgence kindly granted by Messrs. Palmer and Dimond, with whom he had now renewed his articles for three years. The novelty of this undertaking occasioned considerable jealousy in the green-room, and gained our hero the facetious ap-

pellation of "The Telegraph, or Fortnight Actor." But at Covent Garden he did not experience all that success and indulgence which he had met with at the Haymarket; he therefore returned to his situation at Bath, and continued the hero of that theatre, till the end of the winter-season of 1803; when he made his final bow to his friends at Bath, and prepared for a summer campaign.

On the 16th of May 1803, Mr. Colman opened the Haymarket Theatre with an independent company, selected from different provincial establishments; and Mr. Elliston took the lead, not only as principal performer, but as acting manager also, in the room of Mr. Fawcett. In 1804, he accepted a situation at Drury Lane, where he was engaged as a principal performer, and to assume both sock and buskin; and there he continued till the destruction of the theatre by fire, in February 1809.

Since that time Mr. Elliston has taken "*The Royal Circus*," which he has new-named "*The Surrey Theatre*," and where, by the liberality of his management, he has hitherto, we understand, been very successful.

His title to notice in this work rests on the following piece:

The Venetian Outlaw. Dr. 8vo. 1805.

ERSKINE, THE HON. ANDREW. We have seen this name written in the title-page of

She's not Him, and He's not Her. F. 8vo. 1764.

ESTCOURT, RICHARD. This gentleman was an actor as well as a writer. He was born at Tewksbury, in Gloucestershire, according to Chetwood, in 1668, and received his education at the Latin school of that town; but having an

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early inclination for the stage, he stole away from his father's house at fifteen years of age, and joined a travelling company of comedians then at Worcester; where, for fear of being known, he made his first appearance in female attire, in the part of Roxana, in *Alexander the Great*. But his father, having notice of it, sent to secure the fugitive, who made his escape in a suit of woman's clothes that he borrowed of one of the itinerant ladies, and trudged it to Chipping Norton, in Oxfordshire, twenty-five miles, in one day. When he came to the inn, beds were scarce, and he was invited to partake of the daughter's, behind the bar: the young woman, going to bed, found the wearied traveller in a profound sleep; but, observing a shirt instead of a shift, she began to suspect her designed bedfellow; and, stooping to look on the dress that lay on the ground, she saw a pair of man's shoes under the bed, which convinced her that she might have been in an odd situation, if she had gone to bed in the dark. Upon the discovery, she instantly called in the people of the house, and waked our drowsy traveller. The landlord had designed to carry him decently to the horse-pond, till Dick made a true confession of the whole affair. By accident, a person of the town of Tewksbury put up at the said inn that night, who knew our young disguised wanderer; and that knowledge signed his pardon. In two days afterwards his clothes were brought him from Worcester, accompanied with a messenger from his father, who led him home again to Tewksbury. His father, in order to prevent such excursions for the future, soon after carried him up

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to London, and bound him apprentice to an apothecary in Hatton Garden. From this confinement Mr. Chetwood, who probably might have known him, and perhaps had these particulars from his own mouth, tells us, that he broke away, and passed two years in England in an itinerant life; though Jacob, and Whincop after him, say that he set up in business, but not finding it succeed to his liking, quitted it for the stage. Be this however as it may, it is certain that he went over to Ireland, where he met with good success on the stage; from whence he came back to London, and was received in Drury Lane Theatre. His first appearance there was in the part of Dominic, the Spanish Fryar, in which, although in himself but a very middling actor, he established his character by a close imitation of Leigh, who had been very celebrated in it. And, indeed, in this and all his other parts, he was mostly indebted for his applause to his powers of mimicry, in which he was inimitable; and which not only at times afforded him opportunities of appearing a much better actor than he really was, by enabling him to copy very exactly several performers of capital merit, whose manner he remembered and assumed; but also, by recommending him to a very numerous acquaintance in private life, secured him an indulgence for faults in his public profession, that he might otherwise, perhaps, never have been pardoned; among which he was remarkable for the gratification of that "*pitiful ambition*," as Shakspeare justly styles it, and for which he condemns the low comedians of his own time, of imagining he could help his author, and for that reason frequent-

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ly throwing in additions of his own, which the author not only had never intended, but perhaps would have considered as most opposite to his main intention.

Estcourt, however, as a companion, was perfectly entertaining and agreeable; and Sir Richard Steele, in *The Spectator*, records him to have been not only a sprightly wit, but a person of easy and natural politeness. In a word, his company was extremely courted by every one, and his mimicry so much admired, that persons of the first quality frequently invited him to their entertainments, in order to divert their friends with his drolery; on which occasions he constantly received very handsome presents for his company. Among others, he was a great favourite with the Duke of Marlborough; and at the time that the famous Beef Steak Club was erected, which consisted of the chief wits and greatest men in the kingdom, Mr. Estcourt had the office assigned him of their *providore*; and as a mark of distinction of that honour, he used, by way of a badge, to wear a small gridiron of gold, hung about his neck with a green silk riband. He quitted the stage some years before his death, which happened in 1713; and he was interred in the churchyard of St. Paul's, Covent Garden, where his brother comedian, Joe Haines, had been buried a few years before. He left behind him two dramatic pieces, viz.

1. *Fair Example*. C. 4to. 1706.

2. *Prunella*. Interl. 4to. N. D.

The latter of these was only a ridicule on the absurdity of the Italian operas at that time; in which not only the unnatural circumstance was indulged of music and harmony attending on all, even the

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most agitating passions; but also the very words themselves, which were to accompany that music, were written in different languages, according as the performers who were to sing them happened to be Italians or English.

ETHERIDGE, SIR GEORGE. This gentleman, so remarkable for his wit and gallantry, flourished in the reigns of Charles II. and James II. He was descended from a very good and ancient family in Oxfordshire, and was born about the year 1636. It is supposed that he received the early parts of his education at the university of Cambridge, though it does not appear that he made any long residence there; an inclination for seeing the world having led him to travel into France, when he was very young. On his return, he for some time studied the municipal laws of this kingdom, at one of the inns of court; but finding that kind of study too heavy for his volatile and airy disposition, and consequently making but little progress in it, he soon quitted it for pleasure and the pursuit of gayer accomplishments.

In 1664, he brought on the stage his comedy of *The Comical Revenge*; or, *Love in a Tub*; which met with good success, and introduced him to the intimacy of the Earl of Dorset; with whom, as well as other leading wits, such as the Duke of Buckingham, Lord Rochester, Sir Charles Sedley, &c. his easy unreserved conversation, and happy address, rendered him a very great favourite. The success of this inspired him to the writing of a still better comedy, viz. *She would if She cou'd*. This piece raised great expectations of frequent additions to the amusements of the theatre from so able a pen;

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but Mr. Etherege was too much addicted to pleasure, and had too few incitements from necessity, to give any constant application to the *belles lettres*, which he made only the amusement of a few leisure moments. So that he produced but one play more, and that not till eight years after the preceding one. This was *The Man of Mode*, which is perhaps the most elegant comedy, and contains more of the real manners of high life than any one the English stage was ever adorned with. This piece he has dedicated to the beautiful Dutchess of York, in whose service he then was, and who had so high a regard for him, that when, on the accession of King James II. she came to be Queen, she procured his being sent ambassador, first to Hamburgh, and afterwards to Ratisbon, where he continued till after His Majesty quitted this kingdom. Our author was addicted to certain gay extravagancies, such as gaming, and a most unbounded indulgence in wine and women; and as by the latter of these intemperances he had greatly damaged his countenance (for otherwise he was a handsome man, being fair, slender, and genteel), so by the former he had greatly impaired his fortune; to retrieve which, he paid his addresses to a rich widow; but she, being an ambitious woman, had determined not to condescend to a marriage with any man who could not bestow a title on her, on which account he was obliged to purchase a knighthood. It does not appear whether he had any issue by this lady; but by Mrs. Barry, the actress, with whom he lived for some time, he had one daughter, on whom he settled a fortune of

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five or six thousand pounds; she however died very young.

None of the writers have exactly fixed the period of Sir George's death, though all seem to place it not long after the Revolution. Some say, that on that great event, he followed his master King James into France, and died there. But the authors of the *Biographia Britannica* mention a report that he came to an untimely death, by an unlucky accident at Ratisbon; for that, after having treated some company with a liberal entertainment at his house there, where he had taken his glass too freely, and being, through his great complaisance, too forward in waiting on his guests at their departure, flushed as he was, he tumbled down stairs, and broke his neck; and so fell a martyr to jollity and civility.

Sir George Etherege seems to have been perfectly formed for the court and age he lived in. By the letters which passed between him and the Duke of Buckingham, the Earl of Rochester, and Sir Charles Sedley, he appears to have been thoroughly a libertine in speculation as well as practice; yet possessed all that elegance of sentiment, and easy affability of address, which are ever the characteristics of true gallantry, but of which the libertines of the present age seem to have very little idea. As a writer, he certainly was born a poet, and appears to have been possessed of a genius whose vivacity needed no cultivation; for we have no proofs of his having been a scholar. His works have not, however, escaped censure, on account of that licentiousness which in the general runs through them, which renders them dangerous to

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young unguarded minds; and the more so for the lively and genuine wit with which it is gilded over, and which has therefore justly banished them from the purity of the present stage.

Sir George left behind him only the three dramatic pieces we have before mentioned, viz.

1. *She wou'd if She cou'd.* C. 4to. 1668.

2. *Comical Revenge.* C. 4to. 1669.

3. *Man of Mode.* C. 4to. 1676.

EWING, CAPTAIN PETER, of the marines, is the author of one dramatic piece, called

The Soldier's Opera. 8vo. N.D. [1792.]

EYRE, EDMUND JOHN, a comedian belonging to the Drury Lane company, is the son of the Rev. A. Eyre (late rector of Leverington, in the Isle of Ely, and Outwell, Norfolk, and chaplain to Dr. Law, late Bishop of Carlisle), by a sister of the Rev. Mr. Underwood, rector of East Barnet. Mr. Eyre received a classical education, and was entered of Pembroke Hall, Cambridge. Becoming stage-struck, however, he quitted his studies, and joined a theatrical

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company near Windsor; in which, as he performed not for emolument, but practice; he was indulged with all the characters that he desired. He afterwards had engagements at Worcester and Bath; and, on the 9th of October 1806, made his first appearance at Drury Lane, in the character of Jacques, in *As You like It*; and in that company he has continued ever since, a respectable rather than a great actor.

His dramatic productions are as follow:

1. *The Dreamer Awake.* F. 8vo. 1791.

2. *Maid of Normandy.* T. 8vo. 1793.

3. *Consequences.* C. 8vo. 1794.

4. *The Fatal Sisters.* D. R. 8vo. 1797.

5. *The Discarded Secretary.* H. P. 8vo. 1799.

6. *The Tears of Britain.* Dram. Sketch. 8vo.

7. *Vintagers.* M. R. 8vo. 1809.

The following also has been ascribed to this gentleman:

8. *The Caffres.* M.E. 1802. N.P.

Mr. Eyre's father died at Chess-hunt, Herts, March 13, 1796, in his 56th year.

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FABIAN, R. All we find mentioned of this author is, that he was some time one of the footmen to King George the Second, when Prince of Wales; and that he wrote one dramatic piece, which was acted without success, called,

Trick for Trick. Com. 8vo. 1735.

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FALELAND. See CAREY.

FANE, SIR FRANCIS, junior, Knight of the Bath. This honourable author lived in the reign of King Charles II. He was grandson to the Earl of Westmorland (his father being one of that nobleman's younger sons), and re-

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sided for the most part at Fulbeck, in Lincolnshire. He was appointed, by the Duke of Newcastle, governor, first of Doncaster, and afterwards of Lincoln. Langbaine gives the highest commendations of his wit and abilities, and indeed other of his contemporaries have paid him high compliments. Besides some poems, he has left the following dramatic pieces, viz.

1. *Love in the Dark*. C. 4to. 1675.

2. *Masque for Lord Rochester's Valentinian*. 8vo. 1683.

3. *Sacrifice*. T. 4to. 1686.

FANSHAW, SIR RICHARD. This gentleman was the tenth and youngest son of Sir Henry Fanshaw, of Ware Park, in Hertfordshire (who had been created a baronet by King Charles I. at the siege of Oxford), and brother to the Right Honourable Thomas Lord Viscount Fanshaw. He was born in 1607, received the first rudiments of learning from that famous grammarian and critic Thomas Farnaby, and completed his studies at the university of Cambridge, from whence he set out on his travels for the attainment of farther accomplishments. At his return, his promising abilities recommended him to the favour of King Charles I. who, in the year 1635, appointed him resident at the court of Spain, for the adjusting of some points in dispute between the two powers.

On the breaking out of the rebellion he returned to England, and, attaching himself with great firmness to the royal cause, became intrusted in many very important affairs, particularly the trust of secretary to the Prince of Wales, whom he attended in many of his journeys.

In 1648, he was made treasurer

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of the navy, under Prince Rupert, which post he kept till Sept. 2, 1650; when he was created a baronet, and sent envoy extraordinary to Spain. From thence being recalled to Scotland, where the King was, he served as secretary of state till the fatal battle of Worcester, in which he was taken prisoner, and committed for a long time to close confinement in London; till at length, on account of his health, he was admitted to bail.

In February 1659, he repaired to the King at Breda; and returning to England at the Restoration, it was expected he would have been appointed secretary of state. He was, however, only made master of requests, an honourable and lucrative employment, and secretary for the Latin tongue.

In 1661, at which time he was one of the burgesses in Parliament for the university of Cambridge, he was sworn a privy counsellor for Ireland, and sent first as envoy extraordinary, but afterwards endowed with a plenipotentiary commission to the court of Portugal, where he negotiated a marriage between his master, King Charles II. and the Infanta Donna Catharina, daughter to King John VI. Being recalled in 1663, he was sworn of the privy council, and, in February 1664, sent ambassador to the court of Madrid, to negotiate a treaty of commerce. During his residence there, King Philip died; and Sir Richard, availing himself of the minority of his son and successor, put the finishing hand to a peace with Spain, a treaty for which was signed at Madrid, Dec. 6, 1665. Having thus fully executed his commissions, he was preparing for his return to England; when, on the 14th of June 1666, he was seized,

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at Madrid, with a violent fever, which, on the 26th of the same month, the very day he had appointed for setting out on his journey, put an end to his valuable life, in the 59th year of his age. His body, being embalmed, was conveyed by land to Calais, and so to London; from whence, being carried to Allhallows church, in Hertford, his lady and all his surviving children attending, it was deposited in the vault of his father-in-law, Sir John Harrison, by whose eldest daughter Sir Richard had six sons and eight daughters; of whom, however, he left only one son and four daughters behind him.

Here it remained till the 18th of May 1671, on which day it was removed into the parish-church of Ware, in the said county, and there laid in a new vault, made or purchased on purpose for him and his family, over which was erected an elegant monument for him and his lady; being near the old vault, where all his ancestors of Ware Park lay interred.

His general character is very concisely conveyed by the author of the short account of his life, prefixed to his Letters, who says of him, "That he was remarkable for his meekness, sincerity, humanity, and piety, and was also an able statesman and a great scholar; being in particular a complete master of several modern languages, especially the Spanish, which he spoke and wrote with as much advantage as if he had been a native."

As to his writings, there are few, excepting his Letters during his embassies (and which were not published till 1702, in 8vo.), that are original; the most being translations, and written; as it

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should seem, by way of amusement and relaxation during his confinement. One of these translations is from the Italian of the celebrated Guarini, the other from the Spanish of Antonio de Mendoza. Their names are as follow:

1. *Il Pastor Fido*. Past. 4to. 1648.

2. *Querer por solo querer*. Dr. Rom. of three acts. 4to. 1671.

N. B. To this piece is added another, a translation from the same Spanish author, entitled,

3. *Fiestas de Aranjuez*. 4to. 1670.

Besides these, he translated into Latin verse a pastoral, written by Fletcher, entitled, *The Faithful Shepherdess*, to which he has prefixed the Italian title of *La Fida Pastora*.

FARQUHAR, GEORGE. This gentleman was descended from a family of no inconsiderable rank in the north of Ireland. His father, William Farquhar, was a clergyman, and, according to some, Dean of Armagh. A late biographer, however, who appears to have good information, says his father had only a living in the church of 150*l.* a year, and that he had seven children. Our author was born at Londonderry, in 1676, where he received the rudiments of erudition, and from whence, as soon as he was properly qualified, he was sent to Trinity College, Dublin, where he was entered as a sizer, July 17, 1694; but the modes of study in that place being calculated rather for making deep than polite scholars, and Mr. Farquhar being totally averse to serious pursuits, he was reckoned by all his fellow-students one of the dullest young men in the university, and even as a companion he was thought extremely heavy and disagreeable. A writer

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of his life, who declares that he received his information from one of Mr. Farquhar's intimate acquaintance, mentions this and the following circumstance; that our author having received a college exercise, from his tutor, upon the miracle of our Saviour's walking upon the water, and coming into the hall for examination the next day, it was found that he had not brought his exercise written as the rest had done; at which the lecturer being displeased, Farquhar offered to make one extempore; and after considering some time, he observed, that he thought it no great miracle, since the man that is born to be hanged, &c. The impiety of this reply quite extinguished all the approbation which he expected from its wit, and he was accordingly, next sitting, expelled in the usual form, *tanquam pestilentia hujus societatis*. An account of his life, however, which bears every mark of authenticity, says, that he left the college of Dublin in the year 1695, on account of the death of his patron, Dr. Wiseman, Bishop of Dromore, and makes no mention of his having been expelled. On quitting college, he engaged himself to Mr. Ashbury, the manager of the Dublin theatre, and was soon introduced on the stage, in the character of Othello. In this situation he continued no longer than part of one season, nor made any very considerable figure. For though his person was sufficiently in his favour, and he was possessed of the requisites of a strong retentive memory, a just manner of speaking, and an easy and elegant deportment, yet his natural diffidence and timidity, or what is usually termed the *stage-terror*, which he was never able to over-

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come, added to a thin insufficiency of voice, were strong bars in the way of his success, more especially in tragedy. However, notwithstanding these disadvantages, it is not improbable, as from his amiable private behaviour he was very much esteemed, and had never met with the least repulse from the audience in any of his performances, that he might have continued much longer on the stage, but for an accident which determined him to quit it on a sudden; for being to play the part of Guyomar, in Dryden's *Indian Emperor*, who kills Vasquez, one of the Spanish generals, Mr. Farquhar, by some mistake, took a real sword instead of a foil on the stage with him, and in the engagement wounded his brother-tragedian, who acted Vasquez, in so dangerous a manner, that, although it did not prove mortal, he was a long time before he recovered it; and the consideration of the fatal consequences that might have ensued, wrought so strongly on our author's humane disposition, that he took up a resolution never to go on the stage again, or submit himself to the possibility of such another mistake.

Thus did Mr. Farquhar quit the stage, at a period of life when few have even attempted to go on it; for at this juncture he could not have been much more than seventeen years of age; since some time afterwards, when Mr. Wilks, being engaged again to Drury Lane Theatre, left Dublin, Mr. Farquhar accompanied him to London; and this event happened no later than in the year 1696, at which time he was but eighteen. Here his abilities and agreeable address met with considerable encouragement, and in particular re-

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commended him to the patronage of the Earl of Orrery, who gave him a lieutenant's commission in his own regiment, then in Ireland, which he held several years, and in his military capacity constantly behaved without reproach, giving on many occasions proofs of great bravery and conduct.

But these were not all the perfections which appeared in Mr. Farquhar; and Mr. Wilks, who well knew his humour and abilities, and was convinced that he would make a much more conspicuous figure as a dramatic writer, than as a theatrical performer, never ceased his solicitations on that head, till he had prevailed on him to undertake a comedy, which he completed and brought on the stage in 1698. This was his *Love and a Bottle*; a comedy, which, though written by its author when under twenty years of age, yet contains such a variety of incidents and character, and such a sprightliness of dialogue, as must convince us, that even then he had a very considerable knowledge of the world, and a very clear judgment of the manners of mankind; and the success of it, even notwithstanding Mr. Wilks, the town's great favourite in comedy, had no part in it, was equal to its desert. Whether this play made its appearance before or after he received his commission, does not seem very clear; but it is evident that his military avocations did not check his dramatic talents, but on the contrary rather improved them; since in many of his plays, more especially in his *Recruiting Officer*, he has admirably availed himself of the observations of life and character, with which the army was able so amply

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to supply him. And with such an easy pleasantry, and yet so severe a critical justice, has he rallied the foibles, follies, and vices, even of those characters to which he might have been supposed the most partial, that it has been observed, if he had not been himself an Irishman and an officer, it would have been almost impossible for him to have avoided the resentments which would probably have fallen on him for the liberty he has taken in some of his pieces with the characters of the gentlemen of the army, as well as with those of a neighbouring kingdom.

The success of his first play established his reputation, and encouraged him to proceed; and the winter season of the jubilee year 1700, gave the public his favourite play of *The Constant Couple*; or, *A Trip to the Jubilee*; in which the gay airy humour thrown into the character of Sir Harry Wildair, was so well suited to Mr. Wilks's talents, that it gave him such an opportunity of exertion, as greatly heightened his reputation with the public, and in good measure repaid those acts of friendship which he had ever bestowed on Mr. Farquhar. This piece was played fifty-three nights in the first season. The following year produced a sequel to it; which, though much the most indifferent of all his plays, yet met with tolerable success, and indeed with much better than the comedy of *The Inconstant*, which he gave to the public next year, viz. in 1702, and which vastly excelled it in point of intrinsic merit. But the failure of the last-mentioned piece was entirely owing to the inundation of foreign entertainments of

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music, singing, dancing, &c. which at that time broke in upon the English stage in a torrent, seemed with a magical infatuation at once to take possession of British taste, and occasioned a total neglect of the more valuable and standard productions of our own countrymen.

This little discouragement, however, did not put a stop to our author's ardour for the entertainment of the public, since we find him still writing till almost the hour of his death; his *Beaux Stratagem* having been produced during his last illness, and his death happening during the run of it. We shall in this place complete our account of his plays, by giving an entire list of them, as follows:

1. *Love and a Bottle*. C. 4to. 1699.
2. *Constant Couple*. C. 4to. 1700.
3. *Sir Harry Wildair*. C. 4to. 1701.
4. *Inconstant*. C. 4to. 1702.
5. *Twin Rivals*. C. 4to. 1703.
6. *Stage Coach*. F. (assisted by Motteux.) 4to. 1705.
7. *Recruiting Officer*. C. 4to. 1705.
8. *Beaux Stratagem*. C. 4to. 1707.

As it has been generally imagined, that in all his heroes he has intended to sketch out his own character, it is reasonable to conjecture that his own character must have borne a strong resemblance to that of those heroes; who are in general a set of young, gay, rakish sparks, guilty of some wildnesses and follies, but at the same time blessed with parts and abilities, and adorned with courage and honour. It is not therefore to be wondered at, that from the few letters of his which are extant in

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print, we find him strongly susceptible of the tenderer passions, and at the same time treating them with great vivacity and levity. His warmest attachment, however, appears to have been to her whom he constantly styles his *dear Penelope*, who is supposed to have been the celebrated Mrs. Oldfield. Nor is it at all wonderful, that he should find his heart engaged by a lady who possessed every attraction both of person and conversation, and to whose excellence in her profession he owed much of the success of his pieces; nor that she should entertain a very peculiar regard for a young gentleman of wit, spirit, and gallantry, to whose first notice of her she stood indebted for being on the stage at all, and whose dramatic labours afterwards afforded her many happy opportunities of recommending herself to the public favour on it. And now, as we have mentioned this lady, it may not be amiss to explain the hint thrown out above, that it was wholly owing to Captain Farquhar that she became an actress, which was in consequence of the following incident.

That gentleman dining one day at her aunt's, who kept the Mitre Tavern, in St. James's Market, heard Miss Nancy reading a play behind the bar. This drew his attention to listen for a time; when he was so pleased with the proper emphasis and agreeable turn she gave to each character, that he swore the girl was cut out for the stage. As she had always expressed an inclination for that way of life, and a desire of trying her fortune in it, her mother, on this encouragement, the next time she saw Captain Vanbrugh (afterwards Sir John), who had a great respect

for the family, acquainted him with Captain Farquhar's opinion; on which he desired to know whether her bent was most to tragedy or comedy. Miss, being called in, informed him, that her principal inclination was to the latter, having at that time gone through all Beaumont and Fletcher's comedies, and the play she was reading when Captain Farquhar dined there having been *The Scornful Lady*. Captain Vanbrugh shortly after recommended her to Mr. Christopher Rich, who took her into the house at the allowance of fifteen shillings per week. However, her agreeable figure and sweetness of voice soon gave her the preference, in the opinion of the whole town, to all the young actresses of that time; and the Duke of Bedford, in particular, being pleased to speak to Mr. Rich in her favour, he instantly raised her to twenty shillings per week. After which her fame and salary gradually increased, till at length they both attained that height to which her merit entitled her.

Whether Mr. Farquhar's connexions with this lady extended beyond the limits of mere friendship, it is not our intention here to inquire. But, of what kind soever they were, it is evident they did not long interfere with any more regular engagement; for, in 1703, Capt. Farquhar was married, and, according to general report, to a lady of very good fortune; but in this particular the Captain and the public were both alike mistaken; for the real fact was, that the lady, who in truth had no fortune at all, had fallen so violently in love with our author, that, determined to have him at any rate, and judging, perhaps very justly, that a gentleman of his volatile

and dissipated humour would not easily be drawn into the matrimonial cage, without the bait of some very considerable advantage to allure him to it, she contrived to have it given out that she was possessed of a large fortune; and finding means afterwards to let Mr. Farquhar know her attachment to him, the united powers of interest and vanity perfectly got the better of his passion for liberty, and they were united in the hymeneal bands. But how great was his disappointment, when he found all his prospects overclouded so early in life (for he was then no more than four-and-twenty), by a marriage from which he had nothing to expect but an annual increase of family, and an enlargement of expense in consequence of it, far beyond what his income would support! Yet to his immortal honour be it recorded, that though he found himself thus deceived in a most essential particular, he never once was known to upbraid his wife for it, but generously forgave an imposition which love for him alone had urged her to, and even behaved to her with all the tenderness and delicacy of the most indulgent husband.

Mrs. Farquhar, however, did not very long enjoy the happiness she had purchased by this stratagem; for the circumstances that attended this union were in some respect perhaps the means of shortening the period of the Captain's life. Finding himself considerably involved in debt, in consequence of their increasing family, he was induced to make application to a certain noble courtier, who had frequently professed the greatest friendship for him, and given him the strongest assurances of intended services. This pretended patron

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repeated his former declarations, but, expressing much concern that he had nothing at present immediately in his power, advised him to convert his commission into money to answer his present occasions, and assured him that in a very short time he would procure another for him. Farquhar, who could not bear the thoughts of his wife and family being in distress, and was therefore ready to lay hold on any expedient for their relief, followed this piece of advice, and sold his commission; but to his great mortification and disappointment found, on a renewal of his application to this inhuman nobleman, that he had either entirely forgotten, or had never intended to perform, the promise he had made him. This distracting frustration of all his hopes fixed itself so strongly on our author's mind, that it soon brought on him a sure, though not a very sudden-declension of nature, which at length carried him off the stage of life, in the latter end of April 1707, before he could well be said to have run half his course, being not quite thirty years of age when he died.

Notwithstanding the several disappointments and vexations which this gentleman met with during his short stay in this transitory world, nothing seems to have been able to overcome the readiness of his genius, or the easy good-nature of his disposition; for he began and finished his well-known comedy of *The Beau's Stratagem* in about six weeks, during his last illness; notwithstanding he, for a great part of the time, was extremely sensible of the approaches of death, and even foretold what actually happened, viz. that he should die before the run of it was over. Nay, in so calm and manly

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a manner did he treat the expectation of that fatal event, as even to be able to exercise his wonted pleasantry on the very subject. For while his play was in rehearsal, his friend Mr. Wilks, who frequently visited him during his illness, observing to him that Mrs. Oldfield thought he had dealt too freely with the character of Mrs. Sullen, in giving her to Archer, without such a proper divorce as might be a security for her honour,—*Oh*, replied the author, with his accustomed vivacity, *I will, if she pleases, save that immediately, by getting a real divorce, marrying her myself, and giving her my bond that she shall be a real widow in less than a fortnight.* But nothing can give a more perfect idea of that disposition we have hinted at in him, than the very laconic but expressive billet which Mr. Wilks found, after his death, among his papers, directed to himself, and which, as a curiosity in its kind, we cannot refrain from giving to our readers; it was as follows:

“ Dear Bob,

“ I have not any thing to leave thee to perpetuate my memory, but two helpless girls; look upon them sometimes, and think of him that was, to the last moment of his life, thine,

“ GEORGE FARQUHAR.”

Nor would it be doing justice to Mr. Wilks's memory not to observe in this place, that he paid the most punctual regard to the request of his dying friend, by showing them every act of regard; and when they became fit to be put out into the world, procured a benefit for each of them for that purpose.

Of Mr. Farquhar's family, his wife died in circumstances of the utmost indigence; one of his daughters was married to a low

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tradesman, and died soon after; the other was living in 1764, in mean indigent circumstances, without any knowledge of refinement either in sentiments or expenses; she seemed to take no pride in her father's fame, and was in every respect fitted to her humble situation.

Of his character as a man, we have an account by himself in a piece, addressed to a lady, which he calls *The Picture*. It begins thus: "My outside is neither better nor worse than my Creator made it; and the piece being drawn by so great an artist, it were presumption to say there were many strokes amiss. I have a body qualified to answer all the ends of its creation, and that is sufficient.

"As to the mind, which in most men wears as many changes as their body, so in me it is generally dressed like my person, in black. Melancholy is its every day apparel; and it has hitherto found few holidays to make it change its clothes. In short, my constitution is very splenetic, and yet very amorous; both which I endeavour to hide, lest the former should offend others, and that the latter might incommode myself. And my reason is so vigilant in restraining these two failings, that I am taken for an easy-natured man with my own sex, and an ill-natured clown by yours.

* * * * *

"I have very little estate, but what lies under the circumference of my hat; and should I by mischance come to lose my head, I should not be worth a groat; but I ought to thank Providence that I can by three hours study live one and twenty

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"with satisfaction to myself, and contribute to the maintenance of more families than some who have thousands a year.

"I have something in my outward behaviour, which gives strangers a worse opinion of me than I deserve; but I am more than recompensed by the opinion of my acquaintance, which is as much above my desert.

"I have many acquaintance, very few intimates, but no friend, I mean in the old romantic way; I have no secret so weighty, but what I can bear in my own breast; nor any duels to fight, but what I may engage in without a second; nor can I love after the old romantic discipline. I would have my passion, if not led, yet at least waited on, by my reason; and the greatest proof of my affection that a lady must expect, is this: I would run any hazard to make us both happy, but would not for any transitory pleasure make either of us miserable.

"If ever, Madam, you come to know the life of this piece, as well as he that drew it, you will conclude that I need not subscribe the name to the picture."

As a writer, the opinions of critics have been various; the general character which has been given of his comedies is, that the success of most of them far exceeded the author's expectations; that he was particularly happy in the choice of his subjects, which he always took care to adorn with a great variety of characters and incidents; that his style is pure and unaffected, his wit natural and flowing, and his plots generally well contrived. But then, on the contrary, it has been objected, that

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he was too hasty in his productions; that his works are loose, though indeed not so grossly libertine as those of some other wits of his time; that his imagination, though lively, was capable of no great compass; and his wit, though passable, not such as would gain ground on consideration. In a word, he seems to have been a man of a genius rather sprightly than great, rather flowing than solid; his characters are natural, yet not over-strongly marked, nor peculiarly heightened; yet, as it is apparent he drew his observations from those he conversed with, and formed all his portraits from nature, it is more than probable, that if he had lived to have gained a more general knowledge of life, or his circumstances had not been so straitened as to prevent his mingling with persons of rank, we might have seen his plays embellished with more finished characters, and adorned with a more polished dialogue.

On the whole, however, his pieces are very entertaining; and some of them, after a whole century has passed over them, are still among the greatest favourites of the public. His *Twin Rivals* has been considered by the critics as his most perfect, regular, and finished play, yet it is far from standing in the same rank of preference with the audience; which is one instance among many that serve to evince, that the art of pleasing in dramatic writings, and more especially in comedy, frequently depends on a certain happiness, which cannot be reduced within the limits of any didactic rules or critical investigation.

FARRER, —. To a gentleman of Oundle, of this name, we have heard ascribed

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The Tryal of Abraham. Dram. Poem. 8vo. Stamford. 1790.

FAWCETT, JOHN. This favourite comedian, of Covent Garden Theatre, is the son of a respectable performer, upwards of thirty years attached to the Drury Lane Company, and was born in London about 1769. He received his education at St. Paul's school, and was afterwards bound apprentice to a respectable linen-draper, in the city. Adopting, however, a predilection for the stage, he "showed his master a fair pair of heels," and joined a strolling company, under the assumed name of Foote. His first appearance was at Margate, as Courtall, in *The Belle's Stratagem*. He afterwards removed to Tunbridge; where his performances attracted the notice of Mr. Cumberland, and gained him the favour of Lord Abingdon, the latter of whom gave him some instructions in music. He was afterwards engaged at York, where he played three tragic characters, Romeo, Oroonoko, and Douglas; but on the departure of Mr. Knight from the company, he made a stipulation that he should never be obliged to play a tragic character again. He now married Mrs. Mills, then recently become a widow; and his fame in low comedy having reached London, he received a liberal offer from Mr. Harris, whose company had then lately lost Edwin. He made his first appearance at Covent Garden Theatre, Sept. 21, 1791, as Caleb, in *He would be a Soldier*, and was received with great and deserved applause. On Mr. Bannister's leaving the Haymarket Theatre, he recommended Mr. Fawcett to Mr. Colman; and, in 1795, he was engaged by that gentleman for the summer seasons.

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So much did he conduct himself to the satisfaction of Mr. Colman, that not long after he was appointed acting-manager; which situation he held till 1803; when Mr. Colman, who had sustained great inconvenience and loss by the more and more protracted seasons of the winter theatres, from which he was used to form his company, determined to open his house at as early a period of the summer as his patent allowed; and therefore began his performances May 16, 1803, with a selection from provincial theatres; at the head of whom he placed, as we have in another part mentioned, Mr. Eliston as acting-manager. Mr. Fawcett's first wife died in 1797, leaving behind her a daughter: he afterwards married Miss Gawdry, by whom he has a young family. As an actor, his talents are versatile: the comic old man or simple rustic; the waggish servant or pedantic master; sit on him with equal ease. In private life, he preserves the dignity of a gentleman; and no traits of his profession are to be discovered in his conversation. He has produced for the theatres the following successful pieces:

1. *Oti*. Pant. Dr. 8vo. 1800.
2. *Perouse*. Pant. Dr. Songs, &c. 8vo. 1801.
3. *The Enchanted Island*. Dram. Bal. 1804.

FELDE, MATTHEW, was rector of St. Anne, Aldersgate, a prebendary of St. Paul's, and some time under grammar-master of Christ's Hospital. He was of Pembroke Hall, Cambridge, where he took the degree of B. A. 1772, M. A. 1775, and died August 11, 1796; having produced an unsuccessful piece, entitled

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Vertumnus and Pomona. Past. 1782. Songs only printed.

FENNELL, —. This gentleman, a native of Wales, was intended for the bar; but an insuperable predilection for the stage rendered the study of the law irksome; and, in 1787, he went to Edinburgh, where, under the assumed name of Cambray, he performed *Othello*, *Jaffier*, &c. with great approbation. Encouraged by this reception, he came to London, and offered himself to Mr. Harris, who fixed a night for his appearance; and on the 12th of October, of the same year, he made his first bow at Covent Garden in the character of *Othello*, retaining his fictitious name. After this, he played *Jaffier*, *Alexander the Great*, &c. But as his talents did not excite the admiration that he wished and probably expected, he thought it advisable to return to Edinburgh, with a view of improving himself; but he had scarcely renewed his former estimation before he was driven from that stage, in the most arbitrary, ungenerous, and unjust manner. The play of *Venice Preserved* was to be performed; and Mr. Woods, who had been the Scotch Roscius for several years, already chagrined at the reputation of Mr. Fennell, was mortified and alarmed when the part of *Jaffier* was taken from him, and given to the latter; though this was done without any design of hurting him, but merely to cast the play as strongly as possible; and *Pierre*, a character of equal, if not superior, consequence, was given him in exchange. This was entirely the act of the manager; for Fennell approved of the soldier as much as the lover. Mr. Woods, who

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was originally a printer, felt himself piqued and insulted by the change. As he professed to teach the Scotch how to speak English, and conducted himself with great propriety in private life, he was admitted into genteel circles, and commanded such influence, that no manager dared play in Edinburgh without engaging him on his own terms. Elevated in his own ideas, he imagined an explanation with Jackson would be derogating from his importance. He waited on several young lawyers who had formerly been his pupils, and represented his grievance in the strongest colours, with the advantage of having auditors previously prepossessed in his favour. They instantly caught fire; and, after calling a numerous meeting, they went to the theatre in a body, resolved to vent their indignation on Mr. Fennell. Whenever he appeared, he was saluted with hissing; called on to answer how he dared take Jaffier from Mr. Woods; insulted, and loaded with the most opprobrious invectives. He endeavoured to explain; but, on hearing a zealot stigmatize him in the most odious language, his feelings as a man were so put to the quick, that he replied, "The person who says so is a villain!" This assertion, not being generally understood, gave great offence, and he was called on to make a submission the most humiliating; which he refused, and in consequence was forced to quit the stage. Though the arbitrary body of lawyers became his bitter enemies, yet the unprejudiced inhabitants of Edinburgh thought him shamefully injured. The story spread, not only through Scotland, but England and Ireland; it was every where talked of,

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and the irascible Caledonians were universally execrated. Every one felt for Mr. Fennell, and wished to see his wrongs redressed. Finding so many friends, and feeling justice so much on his side, he brought an action against the ringleaders for depriving him of his livelihood; but here he found himself in an awkward predicament. To the disgrace of the country, not one advocate could be found to plead his cause, though it was well known to be a good one; until Mr. Charles Hope and Mr. Lewis Grant stood forth his champions, rather than not rescue Scotland from the ignominy of being destitute of advocates to plead the cause of an oppressed individual. But, as Sir Harry Wildair says, "it is vain to contend with a man in his own profession;" for, after prosecuting the conspirators with all possible rigour near twelve months, he found himself as distant from redress as when he first began; and, as if it were to exonerate the friends to his cause from mortification at his ill success, he consented to apologize on the public stage, and acknowledge himself in the wrong, though every one present knew he had not done wrong till that moment! For this action, which changed the public commiseration into contempt, we cannot account: it was not from a view of emolument in Edinburgh, as he soon after left that city; and it could not be from a conviction of his error. He performed a few nights in York, and obtained another engagement at Covent Garden in 1799; where, however, he seldom performed, and was discharged at the end of the season.

On the commencement of the following season he thought to effect by his pen what he could

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not accomplish by his dramatic talents; and to frighten the managers into a compliance with his wishes, by scourging them in a periodical publication, entitled *The Theatrical Guardian*! He professed to redress all theatrical grievances, and he spoke many strong and bitter truths; but he failed in his design; the publication was dropped; the managers remained unreformed; and Mr. Fennell was disengaged from any of the London theatres. What became of him after this we know not with certainty, but think that he went to America. As a dramatist, he has only the credit of the following production:

Lindor and Clara. Com. 8vo. 1791.

But he also published, 1792, an octavo volume, called *A Review of the Proceedings at Paris during the last Summer*.

FENTON, ELIJAH. This gentleman was the youngest of eleven children, and was born May 20, 1683, at a place called Shelton, near Newcastle-under-Line, in Staffordshire, in which county are several families of the name of Fenton, all of whom are branches from the same original stock, which was a very ancient and honourable one. Nor had he less right to boast of the antiquity of his family on the female side; his mother being lineally descended from one Mare, who was an officer in William the Conqueror's army. He was intended for the ministry; to prepare him for which, he was sent to the university of Cambridge, and entered of Jesus College, where he took the degree of bachelor of arts in 1704, and that of M. A. at Trinity College, in 1726. Here, however, he embraced principles very opposite to

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the government, whereby he became disqualified for the taking of orders. Soon after his quitting the university, he was entertained by Charles, Earl of Orrery, as his secretary in Flanders, and also as tutor to his son John, Lord Boyle. He was at one period an usher in the school of Mr. Bonwicke, in Surrey, and probably was assisted by his elder brother, who had an estate of a thousand pounds per annum, and to whom he constantly paid a yearly visit. He afterwards kept a school himself at Seven Oaks in Kent. He was a man of great humanity and tenderness, and of a most affable and genteel behaviour; which qualities, joined to his great good sense and literary abilities, highly endeared him to all who knew him, and more especially to his relations, by whom he was greatly caressed.

His life, not being intermingled with any affairs of public business, was, like that of most studious men, very barren of incident. It was, however, blest with an uninterrupted calm, which he enjoyed till the inevitable stroke deprived the world of him and his virtues, on the 13th of July 1730. He died and was buried at East Hampstead Park, near Oakingham, in Berkshire, leaving behind him the same fair reputation he had carried with him through life. In short, he was perhaps the very happiest man among the whole extensive number that we have occasion to mention in the course of this work. He had that good fortune which rarely befalls authors, of having his merits acknowledged and respected during his lifetime, without having laid himself open to the jealousy or malevolence even of his brother-writers: and as, while living, he enjoyed the

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friendship of Mr. Pope, so after death he received from that poet the tribute of a, very elegant epitaph, which is to be found in Mr. Pope's works, and which more strongly characterizes the goodness of the person it was written upon, than all that could be added on this occasion could possibly do.

Mr. Fenton wrote many poems, but only one dramatic piece, which is entitled

Mariamne. T. 8vo. 1723.

This, however, met with perhaps as much applause as any play that had appeared for many years both before and after it; and indeed much more than could be expected under the disadvantageous circumstances that attended on its first appearance: for, in consequence of the ill-behaviour of the managers of Drury Lane theatre, who, notwithstanding repeated promises to the contrary, had delayed bringing it on for three or four years together, he was induced, and indeed advised by his friends, to carry it to the theatre in Lincoln's Inn Fields, where he was assured that his interest should be strongly supported; and indeed these promises were amply performed; for, although that theatre was then so entirely out of favour with the town, which in general is guided by caprice and fashion alone, that, for a long time before, the managers had scarcely ever been able to defray their charges, nay, frequently had acted to audiences of five or six pounds, the merit of this piece not only brought crowded houses for several nights together, but seemed by so doing to have turned the current of public favour into a new channel, from which, during the existence of that theatre, it never after so totally deviated, as it had done for a considerable while before.

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The following remark of Mr. Horace Walpole, in the postscript to his *Mysterious Mother*, does so much honour to Mr. Fenton as a poet, that it ought not to be omitted at the conclusion of this short account of him: "The excellence of our dramatic writers is by no means equal to that of the great men we have produced in other walks. Theatric genius lay dormant after Shakspeare; waked, with some bold and glorious, but irregular and often ridiculous, flights, in Dryden; revived in Otway; maintained a placid pleasing kind of dignity in Rowe, and even shone in his *Jane Shore*. It trod in sublime and classic fetters in *Cato*, but was void of nature, or the power of affecting the passions. In Southern it seemed a genuine ray of nature and Shakspeare; but falling on an age still more Hottentot, was stifled in those gross and barbarous productions, tragi-comedies. It turned to tuneful nonsense in *The Mourning Bride*; grew stark mad in Lee; whose cloak, a little the worse for wear, fell on Young; yet in both was still a poet's cloak. It recovered its senses in Hughes and FENTON, who were afraid it should relapse, and accordingly kept it down with a timid, but amiable, hand—and then it languished. We have not mounted again above the two last."

Mr. Fenton had begun another play; but had made small progress in it. It was to be called

Dion. Trag.

FENWICK, JOHN. We know nothing more of this gentleman, than as having produced one dramatic piece, called

The Indian. F. 8vo. 1800.

FERRAR, JOHN. A person who

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wrote, and published at Limerick, together with some *Miscellaneous Poems*,

The Orphan; or, The Happy Marriage. Trag. 8vo. 1765.

It is inscribed to the gentlemen of the 49th, 56th, and 65th regiments of foot.

FERRERS, EDWARD, was of a good family at Baldesley Clinton, in Warwickshire; but the name of the particular place where he was born, or that of the house in Oxford where he was educated, are circumstances unknown. It is, however, certain, that he continued there some years; and when he left the university, had written several tragedies and comedies, or interludes, all which gave the King so much good recreation, that, as Puttenham says, he had thereby many good rewards; and he further adds, that *for such things as he hath seen of his writing, and of the writing of Thomas Sackville, they deserve the price, &c.* He probably died 1564. None of his plays have reached the present times.

FERRIAR, DR. JOHN, physician to the Manchester Infirmary and Lunatic Hospital, is author of *Medical Histories and Reflections*, 2 vol. 8vo. and of several excellent papers in the *Transactions of the Literary and Philosophical Society of Manchester*. He also distinguished himself some years ago as a detector of several palpable plagiarisms in the writings of Sterne. His claim, however, to a niche in our literary structure is founded on the following piece:

The Prince of Angola. T. 8vo. 1798.

FIELD, MATTHEW. See FEILDE.

FIELD, NATHANIEL. This author lived in the reign of King James I. and King Charles I. and,

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on the authority of Roberts the player, in his answer to Pope, is supposed to be the same Field whose name is joined with those of Heminge, Burbadge, Con-dell, &c. before the folio edition of Shakspeare's works, and also in the dramatis personæ prefixed to the *Cynthia's Revels* of Ben Jonson. He wrote two dramatic pieces, whose titles are as follow:

1. *A Woman's a Weathercock.* C. 4to. 1612.

2. *Amends for Ladies.* C. 4to. 1618.

Besides these, he was concerned with Massinger in the writing of a very good play, called

The Fatal Dowry. T. 4to. 1632. on which two authors since have formed the groundwork of their respective tragedies; viz. Mr. Rowe, that of his *Fair Penitent*; and Aaron Hill, of one which he left behind him unfinished, by the title of *The Insolvent*; or, *Filial Piety*.

We have not been able to trace the period either of the birth or death of this author.

FIELDING, HENRY. This justly celebrated writer was born at Sharpham Park, in Somersetshire, or, as some say, in Capel Street, Dublin, April 22, 1707. His father, Edmund Fielding, Esq. who was a younger son of the Earl of Denbigh, was in the army, and towards the close of King Geo. I.'s reign, or on the accession of Geo. II. was promoted to the rank of a lieutenant-general. His mother was daughter to Judge Gould, and aunt to the late Sir Henry Gould, one of the judges of the Common Pleas. This lady, besides our author, who seems to have been her first-born, had another son and four daughters: and, in conse-

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quence of his father's second marriage, Mr. Fielding had six half-brothers, all of whom are dead; the last survivor having been the late Sir John Fielding, in the commission of the peace for the counties of Middlesex, Surrey, Essex, and the liberties of Westminster.

Our author received the first rudiments of his education at home, under the care of the Rev. Mr. Oliver; for whom he seems to have had no very great regard, as he is said to have designed a portrait of his character in the very humorous yet detestable one of Parson Trulliber, in his *Joseph Andrews*. When taken from under this gentleman's charge, he was removed to Eton School, where he had an opportunity of cultivating a very early intimacy and friendship with several, who afterwards became the first persons in the kingdom, such as Lord Lyttelton, Mr. Fox, Mr. Pitt, Sir Charles Hanbury Williams, &c. who ever through life retained a warm regard for him. But these were not the only advantages he reaped at that great seminary of education; for, by an assiduous application to study, and the possession of strong and peculiar talents, he became, before he left that school, uncommonly versed in the Greek authors, and a perfect master of the Latin classics. Thus accomplished, at about eighteen years of age he left Eton, and went to Leyden, where he studied under the most celebrated civilians for about two years; at the expiration of which time, the remittances from England not coming so regularly as at first, he was obliged to return to London.

In short, General Fielding's family being very greatly increased by his second marriage, as may be seen from what we have said above,

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it became impossible for him to make such appointments for this his eldest son, as he could have wished; his allowance was therefore either very ill paid, or entirely neglected. This unhappy situation soon produced all the ill consequences which could arise from poverty and dissipation. Possessed of a strong constitution, a lively imagination, and a disposition naturally but little formed for economy, he found himself his own master, in a place where the temptations to every expensive pleasure are numerous, and the means of gratifying them easily attainable. From this unfortunately pleasing situation sprung the source of every misfortune or uneasiness that Mr. Fielding afterwards felt through life. He very soon found that his finances were by no means adequate to the frequent draughts made on him from the consequences of the brisk career of dissipation which he had launched into; yet, as disagreeable impressions never continued long upon his mind, but only on the contrary roused him to struggle through his difficulties with the greater spirit and magnanimity, he flattered himself that he should find his resources in his wit and invention, and accordingly commenced writer for the stage in the year 1727, at which time he had not more than attained the completion of his twentieth year.

His first attempt in the drama was a piece called *Love in several Masques*, which, though it immediately succeeded the long and crowded run of *The Provoked Husband*, met with a favourable reception; as did likewise his second play, which came out in the following year; and was entitled, *The Temple Beau*. He did not, how-

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ever, meet with equal success in all his dramatic works; for he has even printed in the title-page of one of his farces, *as it was damned at the Theatre Royal in Drury Lane*; and he himself informs us, in the general preface to his Miscellanies, that for *The Wedding Day*, though acted six nights, his profits from the house did not exceed fifty pounds. Nor did a much better fate attend on some of his earlier productions; so that, though it was his lot always to write from necessity, he would probably, notwithstanding his writings, have laboured continually under that necessity, had not the severity of the public, and the malice of his enemies, met with a noble alleviation from the patronage of several persons of distinguished rank and character, particularly the Dukes of Richmond and Roxburgh, John Duke of Argyle, the first Lord Lyttelton, &c.; the last-named of which noblemen, not only by his friendship softened the rigour of our author's misfortunes while he lived, but also by his generous ardour vindicated his character and did justice to his memory after death.

About six or seven years after Mr. Fielding's commencing a writer for the stage, he fell in love with and married a Miss Craddock, a young lady from Salisbury, possessed of a very great share of beauty, and a fortune of about fifteen hundred pounds; and about the same time his mother dying, an estate at Stower, in Dorsetshire, of somewhat better than two hundred pounds per annum, came into his possession. With this fortune, which, had it been conducted with prudence and economy, might have secured to him a state of independence for life, and with the

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helps it might have derived from the productions of a genius uncumbered with anxieties and perplexity, might have even afforded him an affluent income; with this, we say, and a wife whom he was fond of to distraction, and for whose sake he had taken up a resolution of bidding adieu to all the follies and intemperances to which he had addicted himself in that short but very rapid career of a town life which he had run, he determined to retire to his country-seat, and there reside entirely.

But here, in spite of this prudent resolution, one folly only took place of another; and family pride now brought on him all the inconveniencies in one place, that youthful dissipation and libertinism had done in another. The income he possessed, though sufficient for ease, and even some degree of elegance, yet was in no degree adequate to the support of either luxury or splendour. Yet, fond of figure and magnificence, he incumbered himself with a large retinue of servants, and his natural turp leading him to a fondness for the delights of society and convivial mirth, he threw wide open the gates of hospitality, and suffered his whole patrimony to be devoured up by hounds, horses, and entertainments. In short, in less than three years, from the mere passion of being esteemed a man of great fortune, he reduced himself to the displeasing situation of having no fortune at all; and through an ambition of maintaining an open house for the reception of *every one else*, he soon found *himself* without a habitation which he could call his own. In a word, by a desire, as Shakspeare expresses it, of

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- "Showing somewhat a more swelling port
 "Than his faint means would grant continuance,"

he was, in the course of a very short period, brought back to the same unfortunate situation which he had before experienced; but with this aggravation to it, that he could now have none of those resources in future to look forward to, which he had thus indiscreetly lavished. He had undermined his own supports, and had now nothing but his own abilities to depend on for the recovery of what he had so wantonly thrown from him, an easy competence. Not discouraged, however, he determined to exert his best abilities, betook himself closely to the study of the law, and, after the customary time of probation at the Temple, was called to the bar, and made no inconsiderable figure in Westminster Hall.

To the practice of the law Mr. Fielding now applied himself with great assiduity, both in the courts here and on the circuits, so long as his health permitted him; and it is probable would have risen to a considerable degree of eminence in it, had not the intemperances of his early part of life put a check, by their consequences, to the progress of his success. In short, though but a young man, he began now to be molested with such violent attacks from the gout, as rendered it impossible for him to be so constant at the bar as the laboriousness of his profession required, and would only permit him to pursue the law by snatches, at such intervals as were free from indisposition. However, under these united severities of pain and want, he still found resources in his genius and abilities. He was

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concerned in a political periodical paper called *The Champion*, which owed its principal support to his pen; a pen which seems never to have lain idle, since it was perpetually producing, almost as it were extempore, a play, a farce, a pamphlet, or a newspaper, but whose full exertion of power seemed reserved for a kind of writing different from, and indeed superior to, them all; nor will it perhaps be necessary, in proof of this, more than to mention his celebrated novels of *Joseph Andrews* and *Tom Jones*, which are too well known and too justly admired to leave us any room for expatiating on their merits. Precarious, however, as this means of subsistence unavoidably must be, it was scarcely possible he should be enabled by it to recover his shattered fortunes; he was therefore at length obliged to accept the office of an acting magistrate in the commission of the peace for the county of Middlesex, in which station he continued till pretty near the time of his death; an office, however, which seldom fails of being hateful to the populace, and of course liable to many infamous and unjust imputations, particularly that of venality; a charge which the ill-natured world, not unacquainted with Mr. Fielding's want of economy and passion for expense, were but too ready to cast upon him. Yet from this charge Mr. Murphy, in the life of this author, prefixed to the best edition of his works, has taken great pains to exculpate him; as has likewise Mr. Fielding himself, in his *Voyage to Lisbon*, which was not only his last work, but may, with some degree of propriety, be considered as the last words of a dying man; that voyage having been undertaken only as a *dernier*

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resort in one last desperate effort for the preservation of life, and the restoring a constitution broken with chagrin, distress, vexation, and public business; for his strength was at that time entirely exhausted, and, in about two months after his arrival at Lisbon, he yielded his last breath, in the forty-eighth year of his age, and of our Lord 1754.

Mr. Fielding's genius, as before observed, was most visible in those strong, lively, and natural paintings of the characters of mankind, and the movements of the human heart, which constitute the basis of his novels; yet, as comedy bears the closest affinity to this kind of writing, his dramatic pieces, every one of which is comic, are far from being contemptible. His farces and ballad pieces, more especially, have a sprightliness of manner, and a forcibleness of character, by which it is impossible to avoid being agreeably entertained; and in those among them which he has in any degree borrowed from Moliere or any other writer, he has done his original great honour and justice by the manner in which he has handled the subject. The number and titles of his dramatic works are as follow:

1. *Love in several Masques*. C. 8vo. 1728.
 2. *Temple Beau*. C. 8vo. 1730.
 3. *Author's Farce*. C. 8vo. 1730.
 4. *Tom Thumb*. T. 8vo. 1730.
 5. *Coffee-house Politician* [originally called *Rape upon Rape*]. C. 8vo. 1730.
 6. *The Tragedy of Tragedies*. 8vo. 1731.
 7. *Letter Writers*. F. 8vo. 1721.
 8. *Grub-street Opera*. 8vo. 1731.
 9. *Lottery*. Bal. F. 8vo. 1731.
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10. *Modern Husband*. C. 8vo. 1732.
11. *Mock Doctor*. B. F. 8vo. 1732.
12. *Covent Garden Tragedy*. F. 8vo. 1732.
13. *Debauchees*. C. 8vo. 1733.
14. *Miser*. C. 8vo. 1733.
15. *Don Quixote in England*. C. 8vo. 1733.
16. *Intriguing Chambermaid*. C. 8vo. 1734.
17. *Old Man taught Wisdom*. F. 8vo. 1734.
18. *The Universal Gallant*. C. 8vo. 1735.
19. *Euridice*. F. 8vo. 1735.
20. *Pasquin*. Dram. Sat. 8vo. 1736.
21. *Historical Register*. C. 8vo. [1737.]
22. *Euridice his'd*. F. 8vo. 1737.
23. *Tumble-down Dick*. D. E. 8vo. 1737.
24. *Miss Lucy in Town*. F. 8vo. 1742.
25. *Plutus the God of Riches*. C. Assisted by Mr. Young. 8vo. 1742.
26. *Wedding Day*. C. 8vo. 1743.
27. *Interlude between Jupiter, Juno, and Mercury*. 8vo. 1743.
28. *The Fathers; or, The Good-natured Man*. C. 8vo. 1778.

As to Mr. Fielding's character as a man, it may in great measure be deduced from the incidents we have above related of his life; but cannot perhaps be with more candour set forth than by his biographer Mr. Murphy, with some of whose words therefore we shall close this article.

"It will be (says that gentleman) an humane and generous office, to set down to the account of slander and defamation

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" a great part of that abuse which
 " was discharged against him by
 " his enemies in his lifetime; de-
 " ducing, however, from the whole
 " this useful lesson, *that quick and*
 " *warm passions should be early*
 " *controlled, and that dissipation*
 " *and extravagant pleasures are the*
 " *most dangerous palliations that can*
 " *be found for disappointments and*
 " *vexations in the first stages of*
 " *life.* We have seen (adds he)
 " how Mr. Fielding very soon
 " squandered away his small pa-
 " trimony, which, with economy,
 " might have procured him inde-
 " pendence;—we have seen how
 " he ruined, into the bargain, a
 " constitution which, in its original
 " texture, seemed formed to last
 " much longer. When illness and
 " indigence were once let in upon
 " him, he no longer remained the
 " master of his own actions; and
 " that nice delicacy of conduct,
 " which alone constitutes and pre-
 " serves a character, was occasion-
 " ally obliged to give way. When
 " he was not under the immediate
 " urgency of want, those who were
 " intimate with him are ready to
 " aver, that he had a mind greatly
 " superior to any thing mean or
 " little; when his finances were
 " exhausted, he was not the most
 " elegant in his choice of the
 " means to redress himself, and
 " he would instantly exhibit a farce
 " or a puppet-show, in the Hay-
 " market theatre, which was wholly
 " inconsistent with the profession
 " he had embarked in. But his
 " intimates are witness how much
 " his pride suffered when he was
 " forced into measures of this
 " kind; no man having a juster
 " sense of propriety, or more ho-
 " nourable ideas of the employ-
 " ment of an author and a scho-
 " lar."

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FIELDING, SARAH. This lady was sister to Henry Fielding. She was author of *David Simple*, and several novels, and translator of Xenophon's *Memorabilia*. She was born in the year 1714, and lived chiefly at Bath, where she died in April 1768. Her friend Dr. John Hoadly, who erected a monument to her memory, says,

" Her unaffected manners, candid mind,
 " Her heart benevolent, and soul resign'd;
 " Were more her praise than all she
 " knew or thought,
 " Though Athens' wisdom to her sex she
 " taught."

She has been generally thought to have been the author of a dramatic fable, printed in three volumes 12mo. 1754, called

The Cry.

But see this article in Vol. II. p. 145.

FILMER, EDWARD. This gentleman was bred at All Souls College, Oxford, where he took the degree of B. C. L. Feb. 21, 1675, and of D. C. L. Oct. 27, 1681. He was ever a strong advocate for dramatic writings, which, together with the professors of dramatic poetry, he has warmly defended against their furious enemy and opponent Jeremy Collier. In the decline of his life he produced a play, which, though it bears strong testimony to the understanding and abilities of the author, yet failed of success on the stage, for the want of that force and fire which it is probable the Doctor, in a less advanced time of life, would have been able to have bestowed on it. The piece is entitled

The Unnatural Brother. T. 4to. 1697.

FINCH, ANNE, COUNTESS OF WINCHILSEA. This lady was daughter of Sir William Kingsmill, of Sidmonton, in the county of

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Southampton, Knight. She was maid of honour to the second Dutchess of the Duke of York, afterwards King James II.; married Heneage, second son of Heneage, Earl of Winchilsea, by Lady Mary, second daughter of William Seymour, Duke of Somerset; which Heneage was, in his father's lifetime, gentleman of the bedchamber to the Duke of York; and afterwards, upon the death of his nephew Charles, succeeded him in the title of Earl of Winchilsea. This lady died on the 5th day of August 1720, having, in the year 1713, published a collection of her poems in 8vo. among which is

Aristomenes. T.

It is said that many of her poems still remain in MS.

FINNEY, —. To a writer of this name in *The Morning Herald*, and other newspapers, is ascribed

The Green Room. Prel. 1783. N. P.

FISHEBOURNE, MR. This gentleman belonged to the inns of court, and is only mentioned here by way of perpetuating that infamy which he has justly incurred, by being known to be the author of a dramatic piece, entitled

Sodom.

This play is so extremely obscene, and beyond all bounds indecent and immoral, that even the Earl of Rochester, whose libertinism was so professed and open, and who scarcely knew what the sense of shame was, could not bear to undergo the imputation of being the author of this piece (which, in order to make it sell, was published with initial letters in the title, intended to misguide the opinion of the public, and induce them to fix it on that nobleman), and published a copy of verses to disclaim his having had any share

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in the composition: nor has it indeed any spark of resemblance to Lord Rochester's wit, could that even have atoned (which, however, it could by no means have done) for the abominable obscenity of it. To such lengths did the license of that court induce persons to imagine they might proceed in vice with full impunity.

FISHER, DR. JASPER, was a gentleman's son, born in Bedfordshire, and entered a commoner of Magdalen Hall in 1607. He afterwards took the degrees in arts, became divinity or philosophy reader of Magdalen College, rector of Wilden, Bedfordshire, about 1631; and at length doctor of divinity. Oldys, in his manuscript notes on Langbaine, says he was blind. He published some sermons, and one play, called

Fuimus Troes, the true Trojans. Hist. Play. 4to. 1633.

FISHER, —. To a person of this name has been ascribed the following drama:

The School for Ingratitude. C. 8vo. N. D. [1798.]

FITZGERALD, M. Of this gentleman we know no more than that he is mentioned as the author of a play acted in Dublin, called

Elwina. T. 1792.

FITZGERALD, PRESTON, has published

The Spaniard and Siorlamh. T. 8vo. 1810.

FLECKNOE, RICHARD. This writer lived in the reign of King Charles II. He is said to have been originally a Jesuit, and, in consequence of that profession, to have had connexions with most of the persons of distinction in London, who were of the Roman Catholic persuasion. The character that Langbaine gives of him is, that his acquaintance with the

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nobility was more than with the Muses, and that he had a greater propensity to rhyming than genius for poetry.

He wrote many things both in prose and verse, more especially the latter, and has left behind him five dramatic pieces, only one of which (*Love's Kingdom*) he could ever obtain the favour of having acted, and that met with but indifferent success. Their titles are,

1. *Love's Dominion*. D. P. 12mo. 1654.

2. *Marriage of Oceanus and Britannia*. Allegorical Fiction. 12mo. 1659.

3. *Erminia*. T. C. 4to. 1661.

4. *Love's Kingdom*. Past. Tr. Com. 12mo. 1664.

5. *Damoiselles à-la-Mode*. C. 12mo. 1667.

The author, however, wrapped up in his own self-opinion, has carried off this disappointment in a manner extremely cavalier, and almost peculiar to himself; for, in the preface to his *Damoiselles à-la-Mode*, which had been refused by the players, he has these very remarkable words: "For the acting this comedy (says he), those who have the government of the stage have their humour, and would be entreated; and I have mine, and won't entreat them; and were all dramatic writers of my mind, they should wear their old plays threadbare ere they should have any new, till they be better understood their own interest, and how to distinguish between good and bad." The Duke of Buckingham, in his *Rehearsal*, seems to have kept this passage strongly in his eye, in the anger he has put into Bayes's mouth when the players were gone to dinner. However, notwithstanding all this important bluster

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of Mr. Flecknoe, and his having printed to his dramatis personæ the names of the actors by whom he had intended the several parts to be performed, in order, as he says, "that the reader might have half the pleasure of seeing it acted," it is probable that he and his works might have sunk together into absolute oblivion, had not the resentment of a much greater poet against him, we mean Mr. Dryden, doomed him to a different kind of immortality from that which he aimed at, by giving his name to one of the severest satires he ever wrote, viz. his *Mac Flecknoe*, which, though pointed at Shadwell, has nevertheless some severe strokes upon our author, which, together with the title of the poem itself, will preserve his memory, and, as he himself proposed by the publication of his own works, "continue his name to posterity," so long as the writings of that admirable poet continue to be read.

FLENNING, ROBERT, Jun. V. D. M. Of this writer we can give no account. He published a volume of religious poetry, entitled *The Mirrour of Divine Love unveiled*. 8vo. 1691. in which is contained

The Monarchical Image; or, Nebuchadnezzar's Dream. D. P.

FLETCHER, JOHN. See BEAUMONT, FRANCIS.

FLETCHER, PHINEAS. This learned writer was the son of Giles Fletcher, doctor of the civil law, and ambassador from Queen Elizabeth to Theodore Ivanowich, Duke of Muscovy; and nephew to Bishop Fletcher, father of the celebrated John Fletcher, the dramatic poet. He was educated at Eton, and in 1600 was sent to King's College, Cambridge, where he took the

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degrees of A. B. in 1604, and A. M. in 1608. He afterwards entered into holy orders, and possessed the living of Hilgay, in Norfolk, where he died in 1649. He is an author whose fame is not equal to his merit, having written several pieces, as *The Purple Island*, *Piscatory Eclogues*, *Locustæ*, and other works, which deserve to be better known than they are at present. He hath produced one drama, entitled

Sicelides. Piscat. 4to. 1631.

Mr. Headley remarks of this author, that "the five first cantos of *The Purple Island* are almost entirely taken up with an explanation of the title; in the course of which the reader forgets the poet, and is sickened with the anatomist. Such minute attention to this part of the subject was a material error in judgment; for which, however, ample amends is made in what follows. Nor is Fletcher wholly undeserving of praise for the intelligibility with which he has struggled through his difficulties, for his uncommon command of words, and facility of metre. After describing the body, he proceeds to personify the passions and intellectual faculties. Here fatigued attention is not merely relieved, but fascinated and enraptured; and, notwithstanding his figures, in many instances, are too arbitrary and fantastic in their habiliments, often disproportioned and overdone, sometimes lost in a superfluity of glaring colours, and the several characters, in general, by no means sufficiently kept apart; yet, amid such a profusion of images, many are distinguished by a boldness of outline, a majesty of manner, a

"brilliancy of colouring, a distinctness and propriety of attribute, and an air of life, that we look for in vain in modern productions, and that rival, if not surpass, what we meet with of the kind even in Spenser, from whom our author caught his inspiration. After exerting his creative powers on this department of his subject, the Virtues and better qualities of the heart, under their leader Eclecta, or Intellect, are attacked by the Vices: a battle ensues, and the latter are vanquished, after a vigorous opposition, through the interference of an angel, who appears at the prayers of Eclecta. The poet here abruptly takes an opportunity of paying a handsome and unpardonable compliment to James the First (stanza 55, canto 12); on that account, perhaps, the most unpalatable passage in the book. From Fletcher's dedication of this his poem, with his *Piscatory Eclogues*, and *Miscellanies*, to his friend Edmund Benlowes, it seems, that they were written very early, as he calls them 'raw essays of my very unripe years, and almost childhood.' It is to his honour that Milton read and imitated him, as every attentive reader of both poets must soon discover. He is eminently entitled to a very high rank among our old English classics."

FOOTE, SAMUEL. This well-known author was born at Truro, in Cornwall, but in what year we know not. His father, John Foote, enjoyed the posts of commissioner of the prize-office and fine contract. His mother was heiress of the Dineley and Goodere families; and to her, in consequence of an

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unhappy and fatal quarrel between her two brothers, Sir John Dineley Goodere, Bart. and Samuel Goodere, Esq. captain of His Majesty's ship the *Ruby*, which terminated in the loss of life to both, the Dineley estate, which was of great value, descended. He received his education at Worcester College, formerly Gloucester Hall, Oxford, which owed its foundation and change of name to Sir Thomas Cocks Winford, Bart. a second cousin of our author's. From the university he was removed to the Temple, being designed for the study of the law; in which it is most probable that his great oratorical talents, and powers of mimicry and humour, would have shown themselves in a very conspicuous light. The dryness and gravity of this study, however, not suiting the more volatile vivacity of his disposition, he chose rather to employ those talents in a sphere of action to which they seemed better adapted, viz. on the stage; in the pursuit of which the repeated proofs he received of the public approbation bear the strongest testimonials to his merit. His first appearance was in the part of Othello; but whether he early discovered that his forte did not lie in tragedy, or that his genius could not bear the being only a repeater of the works of others, he soon struck out into a new and untrodden path, in which he at once attained the two great ends of affording entertainment to the public and emolument to himself. This was by taking upon him the double character of author and performer; in which light, in 1747, he opened the Little Theatre in the Haymarket with a dramatic piece, of his own writing, called *The Diversions of the Evening*. This

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piece consisted of nothing more than the introduction of several well-known characters in real life whose manner of conversation and expression this author had very happily hit in the diction of his drama, and still more happily represented on the stage by an exact and most amazing imitation, not only of the manner and tone of voice, but even of the very passions, of those whom he intended to *take off*. Among these characters there was in particular a certain physician, who was much better known from the oddity and singularity of his appearance and conversation, than from his eminence in the practice of his profession. The celebrated Chevalier Taylor, the oculist, who was at that time in the height of his vogue and popularity, was also another object of Mr. Foote's mimicry and ridicule; and in the latter part of his piece, under the character of a theatrical director, this gentleman took off, with great humour and accuracy, the several styles of acting of every principal performer of the English stage.

This performance at first met with some little opposition from the civil magistrates of Westminster, under the sanction of the act of parliament for limiting the number of playhouses. But the author being patronized by many of the principal nobility and others, this opposition was over-ruled, and with an alteration of the title of his piece to that of *Mr. Foote's giving Tea to his Friends*, he proceeded without further molestation, and represented it through a run of upwards of forty evenings, to crowded and splendid audiences.

The ensuing season he produced another piece of the same kind,

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which he called *An Auction of Pictures*. In this he introduced several new characters, all, however, popular ones, and extremely well known; particularly Sir Thomas De Veil, then the acting justice of peace for Westminster; Mr. Cock, the celebrated auctioneer; and the equally famous orator Henley. This piece had also a very great run.

Neither of the above-mentioned pieces were printed by their author; but Mr. Tate Wilkinson, in his *Wandering Patentee*, 12mo. 1795, has published *The Diversions of the Morning*. Such performances, however, consisting principally of characters whose peculiar singularities could never be properly represented in black and white, must appear flat and insipid, when divested of that strong colouring which Mr. Foote had given them in his personal representation; for it may not be improper to observe in this place, that he himself represented all the principal characters in each piece, which stood in need of his mimic powers to execute, shifting from one to another with all the dexterity of a Proteus. He now, however, proceeded to pieces of somewhat more dramatic regularity, his *Knights* being the produce of an ensuing season. Yet in this also, though his plot and characters seemed less immediately personal, it was apparent that he kept some particular real personages strongly in his eye in the performance, and the town took on themselves to fix them where the resemblance appeared to be the most striking. It would be superfluous in this place to enumerate the course of this gentleman's dramatic progress as to all the respective pieces which he afterwards wrote and performed,

as a particular account of each of them may be seen, under its proper head, in the second and third volumes of this work. Let it here suffice, therefore, to observe, that he continued from time to time to entertain the public, by selecting for their use such characters, as well general as individual, as seemed most likely to contribute to the exciting of innocent laughter, and best answer the principal end of dramatic writings of the comic kind, viz. the relaxation of the mind from the fatigue of business or anxiety.

The following is a list of his performances:

1. *An Auction of Pictures*. Dr. Piece. 1748. N. P.
2. *Taste*. C. 8vo. 1752.
3. *The Englishman in Paris*. C. 8vo. 1753.
4. *The Knights*. Com. 8vo. 1754.
5. *The Englishman returned from Paris*. C. 8vo. 1756.
6. *The Author*. C. 8vo. 1757.
7. *The Minor*. C. 8vo. 1760.
8. *The Orators*. C. 8vo. 1762.
9. *The Lyar*. C. 1762. Printed, 8vo. 1764.
10. *The Mayor of Garret*. C. 8vo. 1764.
11. *The Patron*. C. 8vo. 1764.
12. *The Commissary*. C. 8vo. 1765.
13. *Prelude*, on opening the Theatre, 1767. Printed in *The Monthly Mirror*, vol. xvii.
14. *The Lame Lover*. C. 8vo. 1770.
15. *Piety in Pattens*. Sent. C. 1773. N. P.
16. *The Bankrupt*. C. 8vo. 1776.
17. *The Devil upon Two Sticks*. C. 1768. Printed 8vo. 1778.
18. *The Maid of Bath*. C. 1771. Printed 8vo. 1778.

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19. *The Nabob*. C. 1772. Printed 8vo. 1778.
 20. *The Coxenors*. C. 1774. Printed 8vo. 1778.
 21. *The Capuchin*. C. 1776. Printed 8vo. 1778.
 22. *A Trip to Calais*. C. 8vo. 1778.
 23. *The Tryal of Samuel Foote*, &c. F. 1763. Printed 12mo. 1795.
 24. *Diversions of the Morning*. Dr. Piece, 1747, 1758. 12mo. 1795.
 25. *Lindamirg*. Burlesque. 8vo. 1805.
 26. *The Slanderer*. C. Unfinished. Left in MS.

Besides these pieces, Mr. Foote suffered his name to be put to a work, entitled *The Comic Theatre*, in 5 vols. 12mo. 1762; being a translation of a number of French comedies. Of these, however, we are assured the first only, viz. *The Young Hypocrite*, is to be ascribed to him.

The following is the list of them:

- Vol. 1. *The Young Hypocrite*.
The Spendthrift.
The Triple Marriage.
 Vol. 2. *The Imaginary Obstacle*.
The Sisters.
The Libertine; or, *The Hidden Treasure*.
 Vol. 3. *The Legacy*; or, *The Fortune Hunter*.
The Generous Artifice; or, *The reformed Rake*.
The Whimsical Lovers; or, *The Double Infidelity*.
 Vol. 4. *The Blunderer*.
The Amorous Quarrel.
The Conceited Ladies.
The Forced Marriage.
 Vol. 5. *The Man Hater*.
The Faggot-binder; or, *The Mock Doctor*.
The Gentleman Cui.
 To proceed with Mr. Foote's

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history. From the year 1752 to 1761, he continued to perform at one of the theatres every season, as fancy or interest directed his choice, generally for a stated number of nights; and on these engagements he usually brought out a new piece. In this course he went on until a very pressing embarrassment in his affairs compelled him to perform *The Minor* at the Haymarket, in the summer of the year 1760, with such a company as he could hastily collect. The success of this attempt seems to have suggested to him the scheme of occupying that theatre when the others were shut up; and from the year 1762, until the season before his death, he regularly performed there, and acquired a very considerable income, which, as economy was not to be numbered among his excellencies, he generally expended in the gratification equally of his vices and virtues, being at times both generous and extravagant. In February 1766, he had the misfortune to fall from his horse while at Lord Mexborough's seat in the country on a visit, when the Duke of York also was there. By this accident he lost his leg; but it is generally supposed that it facilitated his application for a patent, which he obtained on the 9th of July in the same year. As he was ever attentive to such temporary circumstances as would afford subjects of ridicule, so he was not at all scrupulous whom he offended in his satirical career. In 1776, he drew a character intended for a lady of quality then much talked of, who had influence enough to obtain a prohibition to his play being represented; and in the controversy which this incident occasioned some imputations were

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thrown out against his character too gross to be recorded, and of too vile a nature to be believed without the clearest evidence. This dispute had hardly subsided, when a legal charge was made against him for an offence similar to that before alluded to; and it is but justice to his memory to declare, that the accusation was generally supposed to have originated in malice, and that he was acquitted by the direction, and agreeable to the sentiments, of the judge who tried him, after a very long and strict investigation of all the circumstances of the affair. The shock, however, which he received, from this disgraceful situation is supposed to have had a fatal effect upon him. A few months afterwards he was seized, while on the stage, with a paralytic fit, from which he recovered sufficiently to spend the summer at Brightelmstone, and from thence, on the approach of winter, was advised to remove to France. On the 20th of October 1777, he arrived at Dover, intending immediately to proceed to Calais. But about eleven o'clock next morning he complained of a shivering, and went to bed, where he was seized with another fit, which lasted three hours; after it was over he lay very composed, and seemed inclined to sleep; in a few minutes he began to breathe in a moaning tone, and at length fetched a deep sigh, and expired. He was buried in Westminster Abbey.

Mr. Foote's dramatic works are all to be ranked among the *petite pieces* of the theatre, as he never attempted any thing which attained the bulk of the more perfect drama. In the execution of them they are sometimes loose, negligent, and unfinished, seeming ra-

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ther to be the hasty productions of a man of genius, whose Pegasus, though endowed with fire, has no inclination for fatigue, than the laboured finishings of a professed dramatist aiming at immortality. His plots are somewhat irregular, and their catastrophes not always conclusive, or perfectly wound up. Yet, with all these little deficiencies, it must be confessed that they contain more of one essential property of comedy, viz. strong character, than the writings of any other of our modern authors; and although the diction of his dialogue may not, from the general tenour of his subjects, either require, or admit of, the wit of a Congreve, or the elegance of an Etherege, yet it is constantly embellished with numberless strokes of keen satire, and touches of temporary humour, such as only the clearest judgment and deepest discernment could dictate; and though the language spoken by his characters may at first sight seem not the most accurate and correct, yet it will, on a closer examination, be found entirely dramatical; as it contains numbers of those natural minutiae of expression, on which the very basis of character is frequently founded, and which render it the truest mirror of the conversation of the times he wrote in.

It has been objected against Mr. Foote, that the introduction of real characters on the stage was not only ungenerous, but cruel and unjust; and that the rendering any person the object of public ridicule and laughter, was doing him the most essential injury possible, as it was wounding the human breast in the tenderest point, viz. its pride and self-opinion. Yet we cannot think this charge so strong as the vehement opponents of mimicry

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would have it appear to be. Mr. Foote himself, in his *Minor*, has very justly distinguished who are the proper objects of ridicule, and the legal victims to the lash of satire; that is to say, those who appear what they are not, or would be what they cannot. When hypocrisy and dissimulation would lay snares for the fortunes, or contaminate the principles of mankind, it is surely but justice to the world to withdraw the mask, and show their natural faces with the distortions and shocking deformities they are really possessed of. And when affectation or singularity overbear the more valuable parts of any person's character, and render those disagreeable and wearisome companions, who, divested of those characteristic foibles, might be valuable, sensible, and entertaining members of the community, it is themselves surely who act the ridiculous part on the more extensive stage of the world; and it should rather be deemed an act of kindness both to the persons themselves and their acquaintance to set up such a mirror before them, as by pointing out to themselves their absurd peculiarities, (and who is without some?) may afford them an opportunity, by amendment, to destroy the resemblance, and so avoid the ridicule: such a sort of kindness, as it would be, to lead a person to a looking-glass who had put on his peruke the wrong side foremost, instead of suffering him in that condition to run the gauntlet in the mall or the playhouse, where he must perceive the titter of the whole assembly raised against him, without knowing on what account it is raised, or by what means to put a stop to it. In a word, if a Sir Penurious Trifle, a Peter Para-

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graph, or a Cadwallader, have ever had their originals in real life, let those originals keep their own counsel, objects of the *qui capit ille facit*, and reform their respective follies. Nor can we help being of opinion, that an author of this kind, in some respects, is more useful to the age he lives in, than those who only range abroad into the various scenes of life for general character. And although Mr. Foote's dramatic pieces may not perhaps have the good fortune to attain immortality, or be perfectly relished by the audiences of a future age; yet we cannot deny him here the justice of bearing strong testimony to his merits, and ranking him among the first of the dramatists of *this*.

FORD, THOMAS. This author lived in the reign of Charles I. and was probably an Essex man; as he mentions himself to have been of the neighbourhood of Malden. He published one dramatic piece, entitled

Love's Labyrinth. T. C. 8vo. 1660.

FORDE, BROWNLOW, appears to have been some time a performer in Ireland. He produced one piece, taken from Cibber, and printed at Newry, called

The Miraculous Cure; or, *The Citizen outwitted*. F. 12mo. 1771.

FORDE, JOHN, was the second son of Thomas Forde, Esq. and was born at Ilington, in Devonshire, where he was baptized, April 17, 1586. He became a member of the Middle Temple, Nov. 16, 1602, and wrote in the reigns of James I. and Charles I. He was not only himself a well-wisher and devotee to the Muses, but also a friend and acquaintance of most of the poets of his time, particularly of Rowley and Dek-

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ker, with whom he joined in the composition of some of their plays. He wrote, however, eleven dramatic pieces on his own foundation entirely, all of which have considerable merit, and met with good success. Not only his genius as a writer, but his disposition as a man, seems to have been more inclined to tragedy than comedy, at least if we may be allowed to form our judgment on a distich concerning him, written by a contemporary poet :

Deep in a dump John Forde was alone
got,
With folded arms, and melancholy hat.

'According to the custom of that time, his name is not affixed to any of his plays; but they may be known by an anagram, generally printed in the title-page, instead of a name, viz.

Fide Honor;

and the titles of them are as in the following list:

1. *The Lovers Melancholy*. T. C. 4to. 1629.
2. *Love's Sacrifice*. T. 4to. 1633.
3. *'Tis Pity She's a Whore*. T. 4to. 1633.
4. *The Broken Heart*. T. 4to. 1633.
5. *Perkin Warbeck*. Hist. 4to. 1634.
6. *Fancies Chast and Noble*. T. C. 4to. 1638.
7. *The Ladies Trial*. T. C. 4to. 1639.
8. *The Sun's Darling*. M. 4to. 1656. (Assisted by Dekker.)
9. *Beauty in a Trance*. N. P.
10. *The Royal Combat*. C. N. P.
11. *An ill Beginning has a good End, and a bad Beginning may have a good End*. N. P.
12. *The London Merchant*. N. P.

The third of these is an admirable play, and is to be found in Dodsley's *Collection*, vol. viii.

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He also assisted Dekker and Rowley in the writing of another piece, entitled,

The Witch of Edmonton. Tr. Com. 4to. 1658.

Winstanley observes, that this author was very beneficial to the Red Bull and Fortune play-houses, as may appear by the plays which he wrote. But this is apparently a mistake; since in the several title-pages to his plays they will be found to have been all acted either at the Globe, or the Phoenix, sometimes called the Cockpit.

We know not when this author died; but as all his plays were published between 1629 and 1639, it is scarcely to be supposed that so rapid a course of genius could have been stopped all at once, by any thing but that great inevitable stroke; it is probable therefore that he may have died shortly after the last-mentioned year. For as to *The Sun's Darling*, written by him and Dekker, though not published till 1656, yet Langbaine has informed us with respect to it, that it did not make its appearance in print till after the death of both its authors.

Winstanley has also by mistake attributed to this author the play of *Love's Labyrinth*, written by Thomas Ford, before mentioned.

FORMIDO, SIR CORNELIUS. Under this name is entered in the book of the Stationers' Company, Sept. 9, 1653, one play, which was destroyed by Mr. Warburton's servant, called

The Governor. T.

FORREST, THEODOSIUS, an attorney of high reputation, long resident in George Street, York Buildings, was the author of many songs and one drama, entitled

The Weathercock. M. E. 8vo. 1775.

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This gentleman, having long laboured with a nervous disorder, attended with a black jaundice, unfortunately put an end to his existence, Nov. 5, 1764, at the age of about fifty-six. He was, all his life long, in poetical expression, "tremblingly alive all 'o'er;" and was so anxious in the service of his clients, that, at those times, he may be said hardly to have known what sleep was. He was obliged, on account of increasing bodily and mental distresses, to resign a great part of his professional business. It was hoped by his acquaintance, that a six weeks tour which he took into Ireland the preceding summer, would have restored his health, and continued him much longer among the circle of those he loved, and who loved him; for he declared, on his return, that he went from London with every complaint, and felt not a disagreeable sensation while he was absent from home. But neither friendship, that sunshine of life, nor prosperity, that preserver of good humour to the end of it, could save him from the gloom of dejection and despair. Those who saw him during his last month perceived that "Melancholy mark'd him for her own;" and it was a greater sorrow than surprise to them to find, that, in the desertion of reason, "he took arms against a sea of troubles," and left his post as a sentinel, before he was summoned away. At the beginning of life, he studied drawing under Lambert, one of the first landscape-painters of his time; and till a year or two before his death, he annually exhibited a drawing at the Royal Academy. He was universally known to the masters in the polite arts, but was not en-

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vied or disliked by any of them. He was considered, as Johnson says of Gay by Pope, Swift, and Arbuthnot, as their playfellow and companion, instead of their rival. His father (who wrote *The Five Days' Peregrination of Hogarth*, himself, and three others, which the late Mr. Gosling versified, and Mr. Nichols incorporated with his *Anecdotes of Hogarth*) called him off from this seductive employment to the lucrative track of an attorney, and made him serve a clerkship under him: but though he was obliged to consider the law as his wife, the arts were the mistresses of his affection. He had a passion for music, though he played upon no instrument; could catch a favourite air with surprising quickness, and had a very agreeable manner of singing. He seldom failed attending the Beef Steak Club every Saturday, of which he was early admitted a member (and of which his father was one of the eldest), where his pleasantries were much regarded. If he was not able "to set the table in a roar," yet he always excited attention, and all thought themselves lucky in having him for a guest. "He was fond to spread friendships, but (though 'a man of the law') to cover 'heats.'" He was also happy in his poetical talent, composed many songs, and sung them well. But he seldom suffered sing-song, or epigram, to break in upon his line of business. "He penn'd no stanza when he should engrass;"—parchments, not poetry, lay upon his office-table—it was crowded with leases and conveyances. He had as many friends, and as few enemies, as can be supposed—perhaps none but what the prosecuting law made him. He had a

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plentiful income, and was possessed of money in the funds. He was affectionately, and perhaps by some, on account of his figure, for he was rather under the common size, called Little Forrest; but he was a giant in the estimation of all of both sexes who knew him.

FOUNTAIN, JOHN. This gentleman lived in Devonshire, and soon after the Restoration published a play, which he had written for the amusement of some leisure hours, and without any view to the stage, entitled,

The Rewards of Virtue. C. 4to. 1661.

About eight years after its first publication, however, the author being dead, Mr. Shadwell took it in hand, and, making some alterations in it, brought it on the stage, where it met with very good success, under the title of

The Royal Shepherdess. T. C. 4to. 1669.

FRANCIS, PHILIP. This gentleman was of Irish extraction, if not born in that kingdom. His father was a dignified clergyman, being dean of some cathedral, and also rector of St. Mary, Dublin; whence he was ejected by the court, on account of his Tory principles, after he had enjoyed the living eighteen years. Our present author, his son, was also bred to the church, and had a doctor's degree conferred on him. He was more celebrated as a translator than an original writer; his versions of Horace and Demosthenes, particularly the former, having met with great applause. He was also a considerable political writer, and, at the beginning of the present reign, is supposed to have been employed by the government in writing in its defence; for which

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he was promoted to the rectory of Barrow, in Suffolk, at the desire of Lord Holland, and to the chaplainship of Chelsea Hospital. He died at Bath, the 5th of March 1773, leaving a son, now Sir Philip Francis, Knight of the Bath, who was one of the supreme council at Bengal during the government of Mr. Hastings, with whom he had a duel in Calcutta.

As a dramatic writer Dr. Francis was not very successful; having written only two pieces, which were but coolly received. The titles of them are,

1. *Eugenia.* T. 8vo. 1752.

2. *Constantine.* T. 8vo. 1754. Churchill once said in conversation, that he intended to write a satirical poem, in which Francis was to make his appearance in the character of the ordinary of Newgate.

FRANCIS, —. A person of this name is the author of

The Enchanted Wood. Leg. Dr. 8vo. 1792.

FRANCKLIN, DR. THOMAS. This learned and ingenious author was the son of Richard Francklin, well known as the printer of an anti-ministerial paper called *The Craftsman*; in the conduct of which he received great assistance from Lord Bolingbroke, Mr. Pulteney, and other excellent writers, who then opposed Sir Robert Walpole's measures. By the advice of the second of these gentlemen, it is said, our author was devoted to the church, with a promise of being provided for by the patriot, who afterwards forgot his undertaking, and entirely neglected him. He was educated at Westminster school, from whence he went to the university of Cambridge, where he became fellow of Trinity College. He early solicited the notice

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of the world by a translation of Phalaris's *Epistles*, published in 8vo. 1749, and of Cicero on the *Nature of the Gods*, with philosophical notes, and *An Enquiry into the Astronomy and Anatomy of the Ancients*, reprinted 8vo. 1775. On the 27th June 1750, he was chosen Greek professor, in opposition to Mr. Barford, of King's College, and in the same year became involved in a dispute with the university on the following occasion: On the 17th of November, he, with a number of gentlemen educated at Westminster school, having met at a tavern, according to custom, to celebrate Queen Elizabeth's anniversary, they were interrupted by the senior proctor, who came into the company after eleven o'clock at night, and ordered them to depart, it being an irregular hour. Deeming themselves affronted by this intrusion, some words passed between the gentlemen and the officer, who, in his turn, being also offended, summoned several of them before the Vice-chancellor, who reprimanded four, and fined others. Mr. Francklin, who was one of the party, had his share in the altercation, and is supposed to have been the author of a pamphlet, entitled *An Authentic Narrative of the late extraordinary Proceedings, at Cambridge, against the Westminster Club*, London, 8vo. 1751; denying the charge of irregularity and insult, and censuring the proctor's behaviour as rigorous and unprecedented. This dispute engaged the attention of the university for some time, and occasioned much ill-blood among the members of that learned body. In the year 1753, he published a poem, called *Translation*, in which he

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announced his intention of giving a translation of Sophocles.

In January 1757, on the periodical paper called *The World* being finished, he engaged to publish a similar one, under the title of *The Centinel*, which was not successful. The next year he published *A Sermon*, delivered the 17th of February, at Queen Street Chapel, where he was preacher, and at St. Paul's, Covent Garden, where he was lecturer, on occasion of the Fast; and about November 6th, he was preferred to the livings of Ware and Thundrich, in Hertfordshire, on the death of Dr. Webster. In 1759 appeared his translation of Sophocles, in 2 vols. 4to. which was followed by *A Dissertation on Ancient Tragedy*, in which he mentioned the author of *The Orphan of China* by name, in terms of very gross abuse. That gentleman soon retaliated in a severe poetical epistle, addressed to Dr. Samuel Johnson; and the enmity between them was carried to such a pitch, that our author even had recourse to the law for protection, and swore the peace against his antagonist. We remember on this occasion the following verses being handed about in MS.

TO MR. MURPHY.

Had you been damn'd, good Francklin
had been easy,
Nor had the Law and Gospel join'd to
tease ye;
But fame like yours no Christian soul
can bear,
But fame like yours would make a Parson
swear.
And yet for all his oaths the priest is
sore,
Nor will enjoy the peace for which he
swore,
Unless he bind you too—to write no
more.

We believe, however, that the

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combatants afterwards agreed to a cessation of hostilities. At this time he is supposed to have been concerned in writing some articles in *The Critical Review*. On the 20th of January 1759, he married Miss Venables; and in 1760, he preached and published *A Sermon on the King's Death*.

Were we to judge of our author's character by the testimony of a hand not friendly to him, we should not hold him in that degree of respect which we are inclined to consider him in. Notwithstanding his learning and abilities, he seems to have been not much esteemed by his contemporaries. Churchill, in his *Rosciad*, says,

Others for Francklin voted, but 't was known

He sicken'd at all triumphs but his own.

How far he deserved this censure, is best known to those who were most intimate with him. For the credit of literature, we hope it is unfounded.

In 1763 he preached a sermon before the sons of the clergy, which was afterwards printed; and in 1765 set forth a volume of *Sermons on the Relative Duties*, which were favourably received by the public. The next year he turned his attention to the stage, and produced, at Drury Lane Theatre, *The Earl of Warwick*, a tragedy, taken, without any acknowledgement, from Monsieur de la Harpe, but to which the excellence of Mrs. Yates's performance gave a considerable reputation. In November 1767 he was appointed chaplain to His Majesty. On the 16th of May 1768, he exerted his talents as a preacher in behalf of the Charity for Female Orphans, at the Asylum; and in the same year published *A Letter to a Bishop, concerning Lecture-*

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ships, 8vo. This admirable piece of humour is anonymous. The next year he wrote *An Ode on the Institution of the Royal Academy*, January 1st; and on March 13th he repaid the obligation he had received from Mrs. Yates's excellent performance of the character of Margaret of Anjou, in *The Earl of Warwick*, by presenting her with a translation of Voltaire's *Orestes*, acted at Covent Garden, for her benefit. On the 6th July 1770, he took the degree of doctor of divinity. In March 1774, he preached a Sermon for the benefit of unfortunate persons confined for small debts; and in the same year produced another tragedy, at Drury Lane, translated from Voltaire, called *Electra*. In 1775, at the same Theatre, *Matilda*, taken, as was *The Earl of Warwick*, from a French play, called *Duc de Foix*, without any acknowledgment. This was followed by *The Contract*, a farce acted at the Haymarket in 1776, with no success. About this time he was presented to the living of Brasted, in Surry, which he held to his death. He had several years employed himself in translating the works of Lucian, which he completed and published in 2 vols. 4to. 1780. This was his last performance which has been published. He had written a tragedy on the subject of Mary Queen of Scots, of which, however, the prudery and ridiculous scruples of some principal actresses, who declined the part of Queen Elizabeth, prevented the representation. It was announced several times, but without ever being performed. Dr. Francklin died at his house in Great Queen Street, March 15, 1784.

We shall now recapitulate the dramatic pieces of which the

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Doctor was either author or translator, viz.

A Translation of Sophocles, 4to. 1759, containing,

1. *Ajax*.
2. *Electra*.
3. *Œdipus Tyrannus*.
4. *Antigone*.
5. *Œdipus Coloneus*.
6. *Trachiniae*.
7. *Philoctetes*.

And the following plays :

1. *Electra*. T. translated from Voltaire. 12mo. 1761.
2. *The Earl of Warwick*. T. 8vo. 1766.
3. *Orestes*. T. translated from Voltaire. N. P.
4. *Matilda*. T. 8vo. 1775.
5. *The Contract*. C. 8vo. 1776.
6. *Tragopodagra*; or, *The Goat*. T. translated from Lucian. 4to. 1780.
7. *Mary Queen of Scots*. T. still in MS.

Dr. Francklin, like Mr. Foote, suffered a translation from the French to be printed in his name; but perhaps few, if more than those plays of Voltaire mentioned above, were really by him. It was a translation of Voltaire's Works, to which also Dr. Smollett's name appears, and contains the following pieces :

1. *Œdipus*. T.
2. *Mariamne*. T.
3. *Brutus*. T.
4. *Semiramis*. T.
5. *The Death of Cæsar*. T.
6. *Amelia*; or, *The Duke of St. Foix*. T.
7. *Orestes*. T.
8. *The Prodigal*. C.
9. *Merope*. T.
10. *Nanine*. C.
11. *The Babbler*. C.
12. *Zara*. T.
13. *The Prude*. C.
14. *Pandora*. O.

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15. *Mahomet*. T.
16. *Socrates*. Dram. Personæ.
17. *Alcina*; or, *The Americans*.
18. *Catiline*; or, *Rome preserved*. T.
19. *The Coffee-House*; or, *The Scotch Woman*. C.
20. *The Orphan of China*. T.
21. *Olympia*. T.

FRANKLIN, ANDREW. This gentleman, a native of Ireland, and, we believe, editor of a newspaper, has written the following dramatic pieces :

1. *The Hypochondriac*. M. E. 1785. N. P.
2. *The Mermaid*. F. 8vo. 1792.
3. *A Trip to the Novæ*. M. E. 8vo. 1797.
4. *The Wandering Jew*. C. 8vo. 1797.
5. *The Outlaws*. M. D. 1798. N. P.
6. *Embarcation*. M. E. 1799.
7. *Gander Hall*. F. 1799. N. P.
8. *The Egyptian Festival*. C. Op. 8vo. 1800.
9. *The Counterfeit*. F. 1804.

FRAUNCE, ABRAHAM. This ancient author lived in the reign of Queen Elizabeth. According to Oldys's MSS. he was bred at the expense of Sir Philip Sidney, at St. John's College, Cambridge, where he took the degree of M. A. and afterwards went to Gray's Inn, where he continued until he was called to the bar of the court of the Marches in Wales. In August 1590, he was recommended by Henry Earl of Pembroke to Lord Treasurer Burleigh, as a man in every respect sufficient for the place of Her Majesty's solicitor in that court. What became of him afterwards does not appear. He has written several things in the awkwardest of all verse, though at that time greatly in vogue, English hexameter. Among other things

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he has executed a translation of Tasso's *Amynta*, which he has dedicated to the celebrated Countess of Pembroke, under the title of *Amyntas*. Past. 4to. 1591.

It is, however, contained in the body of another piece, entitled *Countess of Pembroke's Ivy Church*. Play, in two Parts; or, more properly speaking, a Pastoral and an Elegy, of which *Amyntas* is the former.

FREE, JOHN, D.D. was a copious writer on theology and politics; a very learned man; and a poet on various subjects, but of no great excellence on any. He is said, however, to have been a well-principled Englishman, the friend of his country, and a very good-natured man. His name obtains a place in this work on account of his being author of

Jephtha. Orat. 12mo. 1757.

Of his good-nature, the worthy Doctor once gave what our readers will, perhaps, think a whimsical instance; when in his very curious poem, called *The Voluntary Exile*, he made a notable apology for the celebrated Charles Churchill; particularly for his laying aside the clerical gown, and for his parting from his wife, and living with another woman.

FREEMAN, MARK, of Taunton, in Somersetshire. This name is, we believe, a fictitious one. It stands, however, in the title-page of one piece, which is both temporary and local, called

The Downfall of Bribery; or, *The Honest Man of Taunton*. B.O. 8vo. 1733.

FREEMAN, RALPH. This gentleman lived in the time of King Charles I. and most probably is the same who was one of the masters of requests in the reign of that monarch. While the intestine

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troubles lasted, he thought proper to bury himself in retirement; during which he employed his hours in the pursuit of poetry, and produced a tragedy, on which Langbaine and other writers bestow a very high character. It is entitled, *Imperiale*. T. 4to. 1655.

FROME, SAMUEL BLAKE. We find this name prefixed to *Sketches from Life*. Op. [Songs only.] 8vo. 1809.

FROWDE, PHILIP. This gentleman's father was post-master-general in the reign of Queen Anne; and his grandfather was Sir Philip Frowde, who served King Charles I. in quality of colonel of horse and colonel of foot, and was buried at Bath. When or where our author was born, or where he received his first rudiments of learning, we have not been able to ascertain. It is sufficient, however, to observe, that he finished his studies, though he does not appear to have taken any degree, at the university of Oxford, where he had the honour of being particularly distinguished by Mr. Addison, who was so extremely pleased with the elegance and purity of some of his poetical performances, especially those in Latin, that he gave them a place in his celebrated collection, entitled the *Musæ Anglicanæ*; to whose merit so strong a testimonial was given in the declaration of that great French poet M. Boileau Despreaux, that from the perusal of that collection he first conceived an idea of the greatness of the British genius. In the dramatic way Mr. Frowde produced two pieces, both in the tragic walk, entitled,

1. *Fall of Saguntum*. T. 8vo. 1727.

2. *Philotas*. T. 8vo. 1731.

Neither of them, however, met

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with very great success, though they had strong interest to support them, and were allowed to have considerable merit; especially the last, whose fate the author himself, in his dedication of it to the Earl of Chesterfield (who at the time when it was acted was ambassador to the States General, and consequently could not oblige the piece by his countenance at the representation), describes by the words of Juvenal, *Laudatur et alget*. Thus far, however, the judgment of the public stands vindicated, that it must be confessed Mr. Frowde's tragedies have more poetry than pathos, more beauties of language to please in the closet, than strokes of incident and action to strike and astonish in the theatre; and consequently they might force a due applause from the reading, at the same time that they might appear very heavy, and even insipid, in the representation.

This elegant writer died at his lodgings in Cecil Street, in the Strand, Dec. 19, 1738, equally lamented as he had been beloved; for though his writings had recommended him to public esteem, the politeness of his genius was the least amiable part of his character; as, besides the possession of the great talents of wit and learning, an agreeable complaisance of behaviour, a cheerful benevolence

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of mind, a punctual sincerity in friendship, and a strict adherence to the practice of honour and humanity, were what added the most brilliant ornaments to that character, and rendered him an object of esteem and admiration to all who knew him. He was interred in the burial-ground in Lamb's Conduit Fields.

FULWEL, ULPIAN. An ancient writer, of whom Wood has recorded nothing farther than that he lived in the reign of Queen Elizabeth, was a native of Somersetshire, and descended from a good family there; that he was born in 1556, and, at the age of thirty years, became a commoner of St. Mary's Hall, in Oxford; that it does not appear whether he took any degree there, or not; but that while he continued in that house he was esteemed a person of ingenuity by his contemporaries. He wrote one moral dramatic piece in rhyme, viz.

Like wil to Like, quod the Devel to Colier. Interl. 1568.

FYFF, ALEXANDER. All we know of this gentleman is, that he lived in the reign of Queen Anne, and published a play, entitled

The Royal Martyr; or, King Charles I. Trag. 4to. 1709; which had been previously printed, 4to. 1705, and called an opera.

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G. J. See GOUGH, J.

GAGER, WILLIAM, LL.D. This very learned and ancient author we do not find mentioned in any

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of the lists of English dramatic writers, which he is undoubtedly entitled to be, as a native of this kingdom, notwithstanding his

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pieces are written in the Latin tongue. In what year he was born or died does not appear; but he received the rudiments of his education at Westminster; from which being removed to the university of Oxford, he was entered a student in Christ Church College, in 1574, where he took the degrees in arts, and afterwards, entering on the law line, took the degrees in that faculty also, in 1589: about which time, being famed for his excellencies therein, he became chancellor of the diocese of Ely, being held in high esteem by Dr. Martin Heton, the bishop of that see. The commendation which Anth. à Wood gives of him as to his poetical talents, is somewhat extraordinary. "He was" (says that author) an excellent "poet, especially in the Latin tongue, and reputed the best comedian (by which we suppose he means dramatic writer) of his time, whether (adds he) it was Edward Earl of Oxford, Will. Rowley, the once ornament for wit and ingenuity of Pembroke Hall, in Cambridge, Richard Edwards, John Lylie, Tho. Lodge, Geo. Gascoigne, William Shakspeare, Tho. Nash, or John Heywood:" a combination of names, indeed, so oddly jumbled together, as must convince us that Mr. Wood was a much better biographer than a judge of dramatic writings. He also tells us, that Dr. Gager was a man of great gifts, a good scholar, and an honest man; and that, in a controversy which he maintained in an epistolary correspondence with Dr. John Rainolds, concerning stage plays (which controversy was printed at Oxford, in 4to. 1629), he had said more for the defence of plays than can well be

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said again by any man that shall succeed or come after him. He at length, however, gave up the point, either convinced by Dr. Rainolds's arguments, or perhaps afraid of incurring censure, should he have pursued the subject any further. Wood informs us that our author wrote several plays, of which, however, he gives us the titles of no more than three, viz.

1. *Meleager*. Tr.

2. *Rivales*. Com.

3. *Ulysses redur*. Tr.

which are all written in Latin; and, as we are informed by the above-cited author, were acted with great applause in the refectory of Christ Church College; but only the first of them does he assure us of having been printed; which it was at Oxford, in 4to. 1592, and occasioned the letters between the author and Dr. Rainolds, of which we have before spoken. Dr. Gager was living at or near the city of Ely, in 1610: We cannot, however, omit one circumstance of our author, which we are afraid will be no very strong recommendation of him to our fair readers; viz. that in an act at Oxford, in 1608, he maintained a thesis, *that it was lawful for husbands to beat their wives*. This thesis was answered by Mr. Heale, of Exeter College, an avowed champion for the fair sex.

GALLOWAY, GEORGE. To a writer of this name we find ascribed two dramas, viz.

1. *Admirable Crichton*. T. 8vo. 1802.

2. *The Battle of Luncarty*. Hist. P. 12mo. 1906.

GAMBOLD, JOHN, was born at Haverford West. He was formerly of Christ Church College, Oxford, where he took the degree of M. A. May 30, 1734. He was

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afterwards, in 1740, when his only dramatic piece was written, minister of Staunton Harcourt, in Oxfordshire. But, falling among the sect called Moravians, he relinquished his connexion with the church of England, and became professedly and steadily an adherent of the new doctrines. He was for many years the principal pastor, or bishop, at their house in Nevil's Court, Fetter Lane; but retired, about 1768, to his native town, where he died Sept. 13, 1771. He was a man of considerable learning, and an ingenious mechanic. He not only wrote, but printed with his own hands, many hymns and treatises, for the use of the Moravians; and understood perfectly the whole art of clock-making. He superintended the publication of many useful and valuable works, particularly the best edition of Lord Bacon, 1765; and was the author of

The Martyrdom of Ignatius. T. 8vo. 1773.

GARDINER, MATTHEW. This author, we understand, was a native of Ireland, and wrote two dramatic pieces, most probably performed in that kingdom, whose titles were,

1. *Sherpers*. Ballad Op. 12mo. 1740.

2. *Parthian Hero*. Trag. 8vo. 1741.

GARDINER, WILLIAM. Of this writer we know no more than that his name is prefixed to

The Sultana. Tr. 12mo. 1806.

GARDNER, MRS. formerly Miss Cheney, was the wife of an inferior actor, and was herself on the stage in the several theatres of London. She made her first appearance at Drury Lane, in the year 1763, in the character of Miss Prue, in *Love for Love*; and

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was well received at the Haymarket, in several of Mr. Foote's pieces. In the year 1777 she left England and went to Jamaica. On her return from thence she visited Dublin, and performed at the little theatre in Capel Street, about the year 1781; when she quarrelled with the managers respecting a piece that she had written, and which, according to promise, they were to have brought out: but such was the then miserable situation of that theatre, that if they had kept their word, she could not have derived from it either fame or emolument. On her return to London (1782) she played occasionally; and attempted (sola) an entertainment of her own composition. Her dramatic pieces are two, viz.

1. *The Advertisement; or, A Bold Stroke for a Husband*. Com. 1777. N. P.

2. *The Female Dramatist*: M. F. 1782. N. P.

GARFIELD, BENJAMIN. In Robert Baron's *Pocula Castalia* (8vo. 1650) we find (p. 112) some verses addressed to this gentleman, as his "honoured friend Benj. Garfield, Esquire, on his excellent tragedy-comedy, entitled

"*The Unfortunate Fortunate*."

GARRICK, DAVID. This excellent actor, whose name will be ever held in respect by the admirers of theatrical representations, was the son of Peter Garrick, a captain in the army, who generally resided at Lichfield. He was born at Hereford, where his father was on a recruiting party, and baptized February 28, 1716, as appears by the church register of the parish of All Saints, in that city. His mother's maiden name was Arabella Clough, daughter to one of the vicars in Lichfield cathedral. At the

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age of ten years he was put under the care of Mr. Hunter, master of the grammar-school at Lichfield, but made no great progress in literature. He very early showed his attachment to dramatic entertainments; having, in the year 1727, represented the character of Sergeant Kite, in *The Recruiting Officer*, with great applause. From school he went to Lisbon, to visit his uncle, but stayed only a short time there before he returned to England, on which he went again to Mr. Hunter; and, in 1735, became the pupil of Dr. [then Mr.] Samuel Johnson, who about that time undertook to teach the classics to a certain number of young gentlemen.

The progress he made under this able tutor was not such as the brilliancy of his parts might seem to promise; the vivacity of his character unfitted him for serious pursuits, and his attention to the drama prevailed over every other object. After a time, Johnson grew tired of teaching; and Mr. Garrick being desirous of a more active life, it was agreed by both the pupil and his tutor to quit Lichfield, and try their fortunes in the metropolis. They accordingly set out together on the 2d of March 1736; and on the 9th of the same month, Mr. Garrick was entered of Lincoln's Inn, it being then intended that the law should be his profession. Having had a recommendation from Mr. Walmsley to Mr. Colson, master of the school at Rochester, he on the death of his uncle, about 1737, went directly there, with a view to finish his education. In the company of so rational a philosopher as Mr. Colson, he was imperceptibly and gradually improved in the talent of thinking and reasoning;

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nor were the example and precepts of so wise a man vainly bestowed on a mind so acute as that of Mr. Garrick.

His father died soon after, and was not long survived by his mother. He then engaged in the wine-trade, in partnership with his brother Peter Garrick; but this connexion lasting but a short time, he resolved to try his talents on the stage, and in the summer of 1741 went down to Ipswich, where he acted with great applause, under the name of Lyddal. The part which he first performed was that of Aboan, in the tragedy of *Oroonoko*.

After a summer spent in the country, he determined to venture on the London stage. He had now essayed his powers, and considered himself as worthy of a more respectable situation in the theatre; but it is generally said, that the then directors of Drury Lane and Covent Garden could not be induced to entertain the same sentiments. He was therefore obliged to accept the offer of Mr. Giffard, then master of Goodman's Fields playhouse, who engaged him: and he made his first appearance there on the 19th of Oct. 1741, in the character of Richard the Third; in which, like the sun bursting from behind an obscure cloud, he displayed, in the very earliest dawn, a somewhat more than meridian brightness. In short, his excellence dazzled and astonished every one; and the being a young man, in no more than his twenty-fourth year, and a novice to the stage, reaching at one single step to that height of perfection which maturity of years and long practical experience had not been able to bestow on the then capital performers on the English stage, was a

phenomenon which could not but become the object of universal speculation, and as universal admiration. The theatres toward the court-end of the town were on this occasion deserted, persons of all ranks flocking to Goodman's Fields, where Mr. Garrick continued to act till the close of the season; when, having very advantageous terms offered him for performing in Dublin during some part of the summer, he went over thither, where he found the same just homage paid to his merit which he had received from his own countrymen. To the service of the latter, however, he esteemed himself more immediately bound; and therefore, in the ensuing winter, engaged himself to Mr. Fleetwood, then manager of Drury Lane playhouse, in which theatre he continued till the year 1745, in the winter of which he again went over to Ireland, and continued there through the whole of that season, being joint manager with Mr. Sheridan in the direction and profits of the Theatre Royal in Smock Alley. From thence he returned to England, and was engaged for the season of 1746 with the late Mr. Rich, patentee of Covent Garden. This, however, was his last performance as an hired actor; for, in the close of that season, Mr. Fleetwood's patent for the management of Drury Lane being expired, and that gentleman having no inclination further to pursue a design by which, from his want of acquaintance with the proper conduct of it, or some other reasons, he had already considerably impaired his fortune, Mr. Garrick, in conjunction with Mr. Lacy, purchased the property of that theatre, together with the renovation of the patent; and in

the winter of 1747 opened it with the best part of Mr. Fleetwood's former company, and the great additional strength of Mr. Barry, Mrs. Pritchard, and Mrs. Cibber, from Covent Garden.

In this station Mr. Garrick continued until the year 1776, with an interval of two years, from 1768 to 1769, which he devoted to travelling abroad; and both by his conduct as a manager, and his unequalled merit as an actor, from year to year, added to the entertainment of the public, which with an indefatigable assiduity he consulted. Nor were the public by any means ungrateful in returns for that assiduity. On the contrary, by the warm and deserved encouragement which it gave him, he was raised to that state of ease and affluence to which it must surely be the wish of every honest heart to see superior excellence of any kind exalted.

An anecdote is related of Garrick and Preville, during the residence of the former on the continent, which is worth inserting, as a proof of his professional talents: While Mr. Garrick was in France, he made a short excursion from the capital with the celebrated Parisian performer, Preville. They were on horseback, and Preville took a fancy to act the part of a drunken cavalier. Garrick applauded the imitation, but told him, he wanted one thing which was essential to complete the picture; he did not *swipe his legs drunk*. "Hold, my friend" (said he), and I will show you "an English blood, who, after "having dined at a tavern, and "swallowed three or four bottles "of Port, mounts his horse in a "summer evening to go to his "box in the country." He then

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mediately proceeded to exhibit all the gradations of intoxication. He called to his servant, that the sun and the fields were turning round him; whipped and spurred his horse, until the animal reared and wheeled in every direction: at length he lost his whip, his feet seemed incapable of resting in the stirrups, the bridle dropped from his hand, and he appeared to have lost the use of all his faculties. Finally, he fell from his horse in such a death-like manner, that Preville gave an involuntary cry of horror; and his terror greatly increased when he found that his friend made no answers to his questions. After wiping the dust from his face, he asked again, with the emotion and anxiety of friendship, whether he was hurt. Garrick, whose eyes were closed, half opened one of them, biccuped, and, with the most natural tone of intoxication, called for another glass. Preville was astonished; and when Garrick started up, and resumed his usual demeanour, the French actor exclaimed—"My friend, allow the scholar to embrace his master, and thank him for the valuable lesson he has given him."

After his return from his travels, Mr. Garrick declined the performance of any new characters; but continued to appear every season in some of his favourite parts, until the year 1776; when, satisfied with the wealth he had acquired, and the fame he had established, and living in familiarity with many of the most respectable persons of the kingdom, he retired to the enjoyment of repose from the fatigues of his profession, and quitted the stage on the 10th day of June 1776, after performing the character of Don Fe-

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lix, in Mrs. Centlivre's comedy of *The Wonder*, for the benefit of the fund for decayed actors. After the comedy, he came forth and addressed the audience in the following words:

"Ladies and Gentlemen,

"It has been customary with persons under my circumstances, to address you in a farewell epilogue. I had the same intention, and turned my thoughts that way; but indeed I found myself then as incapable of writing such an epilogue, as I should be now of speaking it.

"The jingle of rhyme, and the language of fiction, would but ill suit my present feelings."—

Here for a moment he was incapable of proceeding until relieved by a flood of tears.—

"Whatever may be the changes of my future life, the deep impression I have of your kindness will always remain here (putting his hand upon his breast) fixed and unalterable. I will very readily agree to my successors having more skill and ability for their station than I have; but I defy them all to take more sincere and more uninterrupted pains for your favour, or to be more truly sensible of it, than is your most obedient grateful servant."

This address met with general and repeated applause, from all parts of the house, which was crowded almost to suffocation.

In the year 1777 Mr. Garrick was desired to read a play before the King and Queen, at Buckingham House, in the manner of Mons. Le Texier, who had obtained great reputation by reading plays, sitting at a table, and acting them as he went on. Mr. Garrick fixed upon his own

farce of *Lethe*, in which he introduced, for the occasion, the character of an ungrateful Jew. There were present, the King, Queen, Princess Royal, Duchess of Argyll, and one or two more of the ladies in waiting; but the coldness with which this select party heard him, so opposite to the applause he had always been used to on the stage, had such an effect upon him, as to prevent his exertions; or, to use Mr. Garrick's own words in relating the circumstance, "it was" (said he) as if they had thrown "a wet blanket over me."

In January 1777, Mr. Garrick was put into the commission of the peace; a fact that had hitherto, we believe, been very little known. But we do not learn that he ever acted in that character.

At this period, the stone, a disorder to which he had been long subject, began to make such inroads on his constitution, that the happiness which he expected from retirement was often interrupted, and sometimes destroyed, by the violence of the pain he endured. He had been used to try the effects of quack medicines, to relieve him from the torments which he suffered, and it has been thought that his health received much injury from this injudicious mode of tampering with his malady. At Christmas 1778 he visited Lord Spencer, at Althorpe, where he was taken ill, but recovered sufficiently to return to London, and died at his house in the Adelphi, after a few days' sickness, on the 20th January 1779. His body was interred, with great funeral pomp, in Westminster Abbey, on the 1st of February following.

To enter into a particular detail of Mr. Garrick's several merits, or

a discussion of his peculiar excellencies in the immense variety of characters he performed, would be a task, not only too arduous for us to attempt, but too extensive for the limits of the present work; and, indeed, to many readers of the present day would be impertinent and unnecessary, as they must retain the recollection of them. However, as readers in some more distant periods, when, as Mr. Cibber expresses it, *the animated graces of the player will, at best, but faintly glimmer through the memory, or imperfect attestation, of a few surviving spectators*; nay, when even these testimonials shall be unattainable, will be desirous of forming to their ideas a portrait of the person and manner of this amazing performer; we shall here bequeath our little mite to future dramatic history, by offering such a rude sketch of them, as, when touched up hereafter by some other pencil, may answer the intended purpose, and prove a perfect picture.

Mr. Garrick in his person was low, yet well shaped and neatly proportioned, and, having added the qualifications of dancing and fencing to that natural gentility of manner, which no art can bestow, but with which our great mother nature endows many, even from infancy, his deportment was constantly easy, natural, and engaging. His complexion was dark; and the features of his face, which were pleasingly regular, were animated by a full black eye, brilliant and penetrating. His voice was clear, melodious, and commanding; and, although it might not possess the strong overbearing powers of Mr. Mossop's, or the musical sweetness of Mr. Barry's, yet it appeared to have a

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much greater compass of variety than either; and, from Mr. Garrick's judicious manner of conducting it, enjoyed that articulation and piercing distinctness, which rendered it equally intelligible, even to the most distant parts of an audience, in the gentle whispers of murmuring love, the half-smothered accents of infelt passion, or the professed and sometimes awkward concealments of an aside speech in comedy, as in the rants of rage, the darings of despair, or all the open violence of tragical enthusiasm.

As to his particular forte or superior cast in acting, it would be perhaps as difficult to determine it, as it would be minutely to describe his several excellencies in the very different casts in which he at various times thought proper to appear. Particular superiority was swallowed up in his universality; and should it even be contended, that there have been performers equal to him in their own respective fortes of playing, yet even *their* partisans must acknowledge there never existed any one performer that came near his excellence in so great a variety of parts. Tragedy, comedy, and farce, the lover and the hero, the jealous husband who suspects his wife's virtue without cause, and the thoughtless lively rake who attacks it without design, were all alike open to his imitation, and all alike did honour to his execution. Every passion of the human breast seemed subjected to his powers of expression; nay, even time itself appeared to stand still or advance as he would have it. Rage and ridicule, doubt and despair, transport and tenderness, compassion and contempt, love, jealousy, fear,

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fury, and simplicity, all took in turn possession of his features, while each of them in turn appeared to be the sole possessor of those features. One night old age sat on his countenance, as if the wrinkles she had stamped there were indelible; the next the gaiety and bloom of youth seemed to overspread his face, and smooth even those marks which time and muscular conformation might have really made there. Of these truths no one can be ignorant, who ever saw him in the several characters of Lear or Hamlet, Richard, Dorilas, Romeo, or Lusignan; Ranger, Bays, Druggier, Kitley, Brute, or Benedict. In short, nature, the mistress from whom alone this great performer borrowed all his lessons, being in herself inexhaustible, and her variations not to be numbered, it is by no means surprising, that this, her darling son, should find an unlimited scope for change and diversity in his manner of copying from her various productions; and, as if she had from his cradle marked him out for her truest representative, she bestowed on him such powers of expression in the muscles of his face, as no performer ever yet possessed; not only for the display of a single passion, but also for the combination of those various conflicts with which the human breast at times is fraught; so that in his countenance, even when his lips were silent, his meaning stood portrayed in characters too legible for any to mistake it. In a word, the beholder felt himself affected he knew not how; and it may be truly said of him, by future writers, what the poet has said of Shakspeare, that in *his* acting, as in *the* other's writing,

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"His powerful strokes preading truth
impress'd,
"And unresisted passion storm'd the
breast."

During the course of his management, the public, undoubtedly, were much obliged to him for his indefatigable labour in the conduct of the theatre, and in the pains he took to discover and gratify its taste; and, though the situation of a manager will perpetually be liable to attacks from disappointed authors and underserving performers; yet, it is apparent, from the barrenness both of plays and players of merit which for some years appeared at the opposite theatre, that this gentleman could not have refused acceptance to many, of either kind, that were any way deserving of the town's regard. In short, it does not appear that this is the age of either dramatic or theatrical genius; and yet it is very apparent, that the pains Mr. Garrick took in rearing many tender plants of the latter kind, added several valuable performers to the English stage, whose first blossoms were far from promising so fair a fruit as they afterwards produced: and that, among the several dramatic pieces which made their first appearance on the theatre in Drury Lane, there are very few whose authors have not acknowledged themselves greatly indebted to this gentleman for useful hints or advantageous alterations, to which their success has in great measure been owing. Add to this care, the revival of many pieces of the more early writers; pieces possessed of great merit, but which had, either through the neglect or ignorance of other managers, lain for a long time unemployed and disregarded. But there is one part

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of theatrical conduct which ought unquestionably to be recorded to Mr. Garrick's honour, since the cause of virtue and morality, and the formation of public manners, are very considerably dependant on it; and that is, the zeal with which he ever aimed to banish from the stage all those plays which carry with them an immoral tendency; and to prune from those which do not absolutely on the whole promote the interests of vice, such scenes of licentiousness and libertinism as a redundancy of wit and too great liveliness of imagination have induced some of our comic writers to indulge themselves in, and to which the sympathetic disposition of an age of gallantry and intrigue had given a sanction. The purity of the English stage was certainly much more fully established during the administration of this theatrical minister, than it had ever been during preceding managements: for what the public taste had itself in some measure begun, he, by keeping that taste within its proper channel, and feeding it with a pure and untainted stream, seemed to have completed; and to have endeavoured as much as possible to keep up to the promise made in the prologue above quoted, and which was spoken at the first opening of that theatre under his direction, viz.

"Bade scenic virtue form the rising age,
"And truth diffuse her radiance from
the stage."

His superiority to all others in one branch of excellence, however, must not make us overlook the rank he is entitled to stand in as to another; nor our remembrance of his having been the *first actor* living, induce us to forget, that he

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was far from being the *last writer*. Notwithstanding the numberless and laborious avocations attending on his profession as an actor, and his station as a manager, yet still his active genius was perpetually bursting forth in various little productions both in the dramatic and poetical way, whose merit cannot but make us regret his want of time for the pursuit of more extensive and important works. He is well known to have been the author of the following; some of which are originals, and the rest translations or alterations from other authors, with a design to adapt them to the present taste of the public:

1. *The Lying Valet*. C. 8vo. 1741.
2. *Miss in her Teens*; or, *The Medley of Lovers*. F. 8vo. 1747.
3. *Leithe*. D. S. 8vo. 1749.
4. *Romeo and Juliet*. T. altered. 12mo. 1750.
5. *Every Man in his Humour*. C. 8vo. 1752.
6. *The Fairies*. O. 8vo. 1755.
7. *The Tempest*. O. 8vo. 1756.
8. *Catharine and Petruchio*. F. 8vo. 1756.
9. *Lilliput*. D. E. 8vo. 1757.
10. *The Male Coquette*; or, *Seventeen Hundred and Fifty-seven*. F. 8vo. 1757.
11. *Florizel and Perdita*. D. P. 1756. Printed 8vo. 1758.
12. *Gamesters*. C. altered. 8vo. 1758.
13. *Isabella*; or, *The Fatal Marriage*. P. altered. 8vo. 1758.
14. *The Guardian*. C. 8vo. 1759.
15. *Harlequin's Invasion*. Pant. 1759. N. P.
16. *The Enchanter*; or, *Love and Magic*. M. D. 8vo. 1760.
17. *Cymbeline*. T. altered. 12mo. 1761.

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18. *The Farmer's Return from London*. I. 4to. 1762.
 19. *A Midsummer Night's Dream*. Altered. 8vo. 1763.
 20. *The Clandestine Marriage*. C. 8vo. 1766.
 21. *The Country Girl*. C. altered. 8vo. 1766.
 22. *Neck or Nothing*. F. 8vo. 1766.
 23. *Cymon*. D. R. 8vo. 1767.
 24. *A Peep behind the Curtain*; or, *The New Rehearsal*. F. 8vo. 1767.
 25. *Ode on dedicating a Statue to Shakspeare*. 4to. 1769.
 26. *The Jubilee*. D. E. 1769. N. P.
 27. *King Arthur*; or, *The British Worthy*. D. O. altered. 8vo. 1770.
 28. *Hamlet*. T. altered. 1771. N. P.
 29. *The Institution of the Garter*. 8vo. 1771.
 30. *The Irish Widow*. C. 8vo. 1772.
 31. *The Chances*. C. altered. 8vo. 1773.
 32. *Albumazar*. C. altered. 8vo. 1773.
 33. *Alfred*. T. altered. 8vo. 1773.
 34. *A Christmas Tale*. D. E. 8vo. 1774.
 35. *The Meeting of the Company*. Prel. 1774. N. P.
 36. *Bon Ton*; or, *High Life above Stairs*. F. 8vo. 1775.
 37. *May Day*. M. F. 8vo. 1775.
 38. *The Theatrical Candidates*. Mus. Prel. 8vo. 1775.
 39. *Linco's Travels*. Int. 1767. 12mo. 1785.
- He also altered *Maomet*, and some other pieces.
- Besides these, Mr. Garrick was the author of an ode on the death of Mr. Pelham, which, in less than six weeks, ran through four edi-

tions. The prologues, epilogues, and songs, which he wrote, are almost innumerable, and possess a considerable degree of happiness both in conception and execution. It would, however, be in vain to attempt any enumeration of them in this place; and it is indeed the less necessary, as we cannot doubt but some one of his surviving friends will take care to give a complete edition of his works, in such a manner as will do honour to his memory.

GARTER, THOMAS. We meet with no mention of this gentleman among any of the writers, excepting only in Coxeter's MS. notes, where, without any further account, a very old piece, published about the middle of Queen Elizabeth's reign, is ascribed to a person of this name. The piece itself is entitled *The Commodity of*

Susanna. 1578.

GAICOIGNE, GEORGE. This gentleman flourished in the beginning of Queen Elizabeth's reign. He was born at Walthamstow in the Forest, in Essex, and had a taste of each of our famous universities before he was entered of Grays Inn; for his volatile temper made him soon leave one of these delightful places for another, and all of them for the army; where his behaviour was so signally brave, as certainly to entitle him to the motto he took of *Tam Marti quam Mercurio*.

In this station he was for some time in various cities of Holland; after which he went to France, in order to see and study the manners of that court, where he happened to meet with a Scottish lady, whom he fell in love with and married. At length, being tired of this rambling way of life, he came back to England, and returned to Grays

Inn, where he composed most of his various pieces; and afterwards to his native place; where, says Coxeter, he died and was buried, in his middle age, anno 1578. There is, however, an old piece in verse (in black letter and without date, 4to. London), entitled *A Remembrance of the well-employed Life and godly End of George Gascoigne, Esq. who deceased at Stamford in Lincolnshire, the 7th of Oct. 1577. The Report of George Whetstones, Gentleman, an Eyewitness of his godly and charitable End in this World*.

The dramatic pieces he has left behind him are four in number; their names as follow:

1. *The Supposes*. C. translated from Ariosto. 4to. 1566.

2. *Jocasta*. T. translated, in conjunction with Francis Kinwellmarshe, from Euripides. 4to. 1575.

3. *The Glass of Government*. T. C. 4to. 1575.

4. *The Princely Pleasures of Kenelworth Castle*. M. 4to. 1587.

His works, including the first three, were printed in 4to. B. L. 1575, with this title, *The Posies of George Gascoigne, Esq. corrected and augmented by the Author*; and again with *The Princely Pleasures of Kenelworth, A Masque for Lord Montacute*, and other pieces, in 4to. B. L. 1587.

Besides these pieces, he wrote several other things in verse and prose, and at that early time was esteemed not only a person of politeness, eloquence, and understanding, but also the best love poet extant; nor were his dramatic works held in any trifling estimation. Among the rest of his pieces is a satire, called *The Steel Glass*, printed in 1576, to which is prefixed the author's picture in armour, with a ruff and a

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large beard. On his right hand hang a musquet and bandoliers, on his left stand an inkhorn and some books, and underwritten is the motto above mentioned, *Tam Marti quam Mercurio*. No very striking mark, however, of the author's modesty!

This gentleman was also author of "A delicate Diet for daintie mouthde Drunkardes; wherein the fowle Abuse of common Carousing and Quaffing with hartie Draughtes is honestlie admonished. By George Gascoigne, Esq. Imprinted at London, by Richard Jhones, Aug. 22, 1576." 12mo.

"The Droome of Domesday; wherein the Fraillties and Miseries of Man's Life are lively portrayed, and learnedly set forth. Decided as appeareth in the Page next following. Translated and collected by George Gascoigne, Esquier. Imprinted at London, by Gabriel Cawood, dwelling in Paules Churchyard, at the Sigle of the Holy Ghost, 1576." 4to.

He was, as Mr. Headley says, "a writer whose mind, though it exhibits few marks of strength, is not destitute of delicacy; he is smooth, sentimental, and harmonious. Lord Gray of Wilton was his patron; from whom he acknowledges to have received particular favours."

GATAKER, THOMAS. This author has the addition of Gent. annexed to his name in the title-page of the only dramatic piece of his writing that we are acquainted with. It is called

The Jealous Clown; or, The Lucky Mistake. Op. 8vo. 1730.

GAY, JOHN. This gentleman, descended from an ancient family in Devonshire, was born at Exeter,

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and received his education at the free-school of Barnstaple, in that county, under the care of Mr. William Rayner. He was bred a mercer in the Strand; but having a small fortune independent of business, and considering the attendance on a shop as a degradation of those talents which he found himself possessed of, he quitted that occupation, and applied himself to other views, and to the indulgence of his inclination for the Muses. Mr. Gay was born in the year 1688. In 1712 we find him secretary, or rather domestic steward, to the Dutchess of Monmouth; in which station he continued till the beginning of the year 1714, at which time he accompanied the Earl of Clarendon to Hanover, whither that nobleman was dispatched by Queen Anne.

In the latter end of the same year, in consequence of the Queen's death, he returned to England, where he lived in the highest estimation and intimacy of friendship with many persons of the first distinction both in rank and abilities. He was even particularly taken notice of by Queen Caroline, then Princess of Wales, to whom he had the honour of reading in manuscript his tragedy of *The Captives*; and in 1726 dedicated his *Fables*, by permission, to the Duke of Cumberland. From this countenance shown to him, and numberless promises made him of preferment, it was reasonable to suppose, that he would have been genteelly provided for in some office suitable to his inclination and abilities. Instead of which, in 1727, he was offered the place of gentleman-usher to one of the youngest princesses; an office which, as he looked on it as rather an indignity to a man

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whose talents might have been so much better employed, he thought proper to refuse; and some pretty warm remonstrances were made on the occasion by his sincere friends and zealous patrons the Duke and Dutchess of Queensberry, which terminated in those two noble personages withdrawing from court in disgust.

Mr. Gay's dependence on the promises of the great, and the disappointments he met with, he has figuratively described in his fable of *The Hare with many Friends*. However, the very extraordinary success he met with from public encouragement made an ample amends, both with respect to satisfaction and emolument, for those private disappointments: for, in the season of 1727-8, appeared his *Beggar's Opera*, the success of which was not only unprecedented, but almost incredible. It had an uninterrupted run in London of sixty-three nights in the first season, and was renewed in the ensuing one with equal approbation. It spread into all the great towns of England; was played in many places to the thirtieth and fortieth time, and at Bath and Bristol fifty; made its progress into Wales, Scotland, and Ireland, in which last place it was acted for twenty-four successive nights, and last of all it was performed at Minorca. Nor was the fame of it confined to the reading and representation alone, for the card-table and the drawing-room shared with the theatre and the closet in this respect; the ladies carried about the favourite songs of it engraven on their fan-mounts, and screens and other pieces of furniture were decorated with the same. Miss Fenton, who acted Polly, though till then perfectly obscure, became all at once the

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idol of the town; her pictures were engraven and sold in great numbers; her life written; books of letters and verses to her published; and pamphlets made of even her very sayings and jests; nay, she herself was received to a station, in consequence of which she, before her death, attained the highest rank a female subject can acquire, being married to the Duke of Bolton. In short, the satire of this piece was so striking, so apparent, and so perfectly adapted to the taste of all degrees of people, that it even for that season overthrew the Italian opera, that Dagon of the nobility and gentry, which had so long seduced them to idolatry, and which Dennis, by the labours and outcries of a whole life, and many other writers, by the force of reason and reflection, had in vain endeavoured to drive from the throne of public taste. Yet the Herculean exploit did this little piece at once bring to its completion, and for some time recalled the devotion of the town from an adoration of mere sound and show, to the admiration of, and relish for, true satire and sound understanding.

The profits of this piece were so very great, both to the author and Mr. Rich the manager, that it gave rise to a quibble, which became frequent in the mouths of many, viz. *That it had made Rich gay, and Gay rich*; and we have heard it asserted, that the author's own advantages from it were not less than two thousand pounds. In consequence of this success, Mr. Gay was induced to write a second part to it, which he entitled *Polly*. But, owing to the disgust subsisting between him and the court, together with the misrepresentations made of him, as having been

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the author of some disaffected libels and seditious pamphlets, a charge which, however, he warmly disavows in his preface to this opera, a prohibition of it was sent from the Lord Chamberlain, at the very time when every thing was in readiness for the rehearsal of it. This disappointment, however, was far from being a loss to the author; for, as it was afterwards confessed, even by his very best friends, to be in every respect infinitely inferior to the first part, it is more than probable, that it might have failed of that great success in the representation which Mr. Gay might promise himself from it; whereas the profits arising from the publication of it afterwards in quarto, in consequence of a very large subscription, which this appearance of persecution, added to the author's great personal interest, procured for him, were at least adequate to what could have accrued to him from a moderate run, had it been represented. He afterwards new wrote *The Wife of Bath*, which was the last dramatic piece by him that made its appearance during his life; his opera of *Achilles*, the comedy of the *Distrest Wife*, and his farce of *The Rehearsal at Goat-ham*, being brought on the stage or published after his death. What other works he executed in the dramatic way will be seen in the ensuing list, and their several successes in the respective accounts of them in the second and third volumes of this work. Their titles are as follow:

1. *The Mohocks*. T. C. F. 8vo. 1712.
2. *The Wife of Bath*. C. 4to. 1713.
3. *The What d'ye call it*. T. C. P. F. 8vo. 1715.

4. *Three Hours after Marriage*. C. 8vo. 1717.
5. *Dione*. P. 4to. 1720.
6. *The Captives*. T. 8vo. 1724.
7. *The Beggar's Opera*. 4to. and 8vo. 1723.
8. *Polly*. O. 4to. 1729.
9. *The Wife of Bath*. C. [Re-written.] 8vo. 1730.
10. *Acis and Galatea*. P. O. 8vo. 1732. [Ser.] 8vo. 1782.
11. *Achilles*. O. 8vo. 1733.
12. *The Distrest Wife*. C. 8vo. 1743.
13. *The Rehearsal at Goat-ham*. F. 8vo. 1754.

Most of the catalogues ascribe to him a piece, called

No Fools like Wits, which is no more than a republication of Wright's *Female Virtuoso*, intended to expose Cibber's plagiarism in *The Refusal*. Besides these, Mr. Gay wrote many very valuable pieces in verse; among which his *Trivia*; or, *The Art of walking the Streets of London*; though one of his first poetical attempts, is far from being the least considerable; but, as among his dramatic works, his *Beggar's Opera* did at first, and perhaps ever will, stand as an unrivalled masterpiece, so, among his poetical works, his *Fables* hold the same rank of estimation: the latter having been almost as universally read as the former was represented, and both equally admired. It would therefore be superfluous here to add any thing further to these self-reared monuments of his fame as a poet. As a man, he appears to have been morally amiable. His disposition was sweet and affable, his temper generous, and his conversation agreeable and entertaining. He had indeed one foible, too frequently incident to men of

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great literary abilities, and which subjected him at times to inconveniencies, which otherwise he needed not to have experienced, viz. an excess of indolence, which prevented him from exerting the full force of his talents. He was, however, not inattentive to the means of procuring an independence, in which he would probably have succeeded, had not his spirits been kept down by disappointments. He had, however, saved several thousand pounds at the time of his death, which happened at the house of the Duke and Dutchess of Queensberry, in Burlington Gardens, in December 1732. He was interred in Westminster Abbey, and a monument erected to his memory, at the expense of his aforementioned noble benefactors, with an inscription expressive of their regards and his own deserts, and an epitaph in verse by Mr. Pope; but, as both of them are still in existence, and free of access to every one, it would be impertinent to repeat either of them in this place.

GAY, JOSEPH. This name is only a fictitious one, yet we could not avoid giving it a place here; as otherwise some readers might be misled, by the finding it prefixed to a dramatic piece, entitled

The Confederates. F. 8vo. 1717.

For an explanation of it, however, see BREVAL, CAPT. JOHN DURANT.

GAYTON, EDMUND, was author of

Charity Triumphant.

See PAGEANTS, in Vol. III. p. 119, No. (27.)

GEFFREY, JOHN, was the author of a very ancient play, still remaining in manuscript, entitled

The Bugbears. C.

GETSWETLER, MARIA, is the

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translator from the German of four dramas, viz.

1. *Crime from Ambition*. P. 8vo. 1799.

2. *Joanna of Montfaucon*. Dr. Rom. 8vo. [1799.]

3. *The Noble Lie*. D. 8vo. 1799.

4. *Poverty and Nobleness of Mind*. P. 8vo. 1799.

GENTLEMAN, FRANCIS, was born in York Street, Dublin, the 23d of October 1728, and received his education in that city, where he was schoolfellow with the late Mr. Mossop, the tragedian. At the age of fifteen, he obtained a lieutenant's commission in the same regiment wherein his father was major; but making an exchange to a new-raised company, he was dismissed the service by his regiment being reduced at the conclusion of the war in 1748. On this event he indulged his inclination for the stage, and accordingly appeared at Smock Alley theatre, Dublin, in the character of Aboon; in the play of *Oroonoko*. Notwithstanding an unconsequential figure and uncommon timidity, he says, he succeeded beyond his most sanguine expectations; but having some property, and hearing that a legacy had been left him by a relation, he determined to come to London, where, it appears, he dissipated the little fortune he possessed. He then engaged to perform at the theatre in Bath, and remained there some time. From thence he went to Edinburgh, and afterwards belonged to several companies of actors, at Manchester, Liverpool, Chester, and other places. Growing tired of a public life, he settled at Malton, a market-town about twenty miles from York, where he married and had some expectation of being provided

for by the Marquis of Granby, to whom he was recommended by a gentleman who had known his father. With this hope he removed to London; but soon had the mortification to find all his prospects clouded by the sudden death of his patron. In 1770 he performed at the Haymarket under the management of Mr. Foote, and continued with him three seasons; when he was discharged, "at a time of peculiar embarrassment to the manager." Mr. Gentleman afterwards returned to Ireland, where he died on the 21st of Dec. 1784, in George Lane, Dublin; having for the last seven years of his life struggled under sickness and want to an uncommon degree of misery. From his own account, he seems to have had no great reason to be satisfied with his success, either as an actor or author. Speaking of himself in the latter profession, he says, "I heartily wish I had been fated to use an awl and end, sooner than the pen; for nothing but a pensioned defender of government, a sycophant to managers, or a slave to booksellers; can do any thing more than crawl."

He is the author of,

1. *Sejanus*. T. 8vo. 1751.
2. *Oroonoko*. T. altered. 12mo. 1760.
3. *The Stratford Jubilee*. C. 8vo. 1769.
4. *The Sultan; or, Love and Fame*. T. 8vo. 1770.
5. *The Tobacconist*. C. 8vo. 1771.
6. *Cupid's Revenge*. Past. 8vo. 1772.
7. *The Pantheonites*. D. E. 8vo. 1773.
8. *The Modish Wife*. C. 8vo. 1774.

He is also author of the follow-

ing pieces, none of which have been published:

1. *Osman*. T. [About 1751.]
2. *Zaphira*. T. 1754.
3. *Richard M.* T. altered. 1754.
4. *The Mentalist*. D. S. 1759.
5. *The Fairy Court*. Int. 1760.
6. *The Coxcombs*. F. 1771.
7. *Orpheus and Euridice*. Ser. Op. 1783.

He was author of *The Dramatic Censor*, 2 vols. 8vo. 1770; and had the discredit of being editor of the worst edition that ever appeared of any English author: we mean Shakspeare, as printed by Mr. Bell, 1774, 1775.

GEOFFREY, schoolmaster (afterwards abbot) of Dunstable, wrote a play to be acted by his scholars, and which is called by Mr. Warton the first drama exhibited in England. It was entitled

The Play of St. Catherine.

GIBSON, FRANCIS, collector of customs at Whitby, is author of one dramatic piece, viz.

Streanshall Abbey. P. 8vo. 1800.

GIFFARD, MR. an actor, and long the manager of the old theatre in Goodman's Fields; where he met with some success, notwithstanding the scheme was abandoned by the original proprietor, M^r. Odell, who, for building and opening this theatre, met with a great opposition from many respectable merchants and citizens, and even from the clergy, who preached against it. Mr. Giffard also purchased Mr. Booth's share at Drury Lane about the year 1733, which he sold again to Mr. Fleetwood, being concerned in a new and magnificent playhouse, built by subscription, in Goodman's Fields, notwithstanding the ill fortune which attended the other theatre at this place, and opened Oc-

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tober 2, 1732, with the play of *King Henry IV.* Here, however, Mr. Giffard did not long remain. By the advice of his friends, he took the Lincoln's Inn Fields theatre, which was then deserted through the departure of Rich's company to the new playhouse at Covent Garden in 1733; and, having opened this theatre in 1735, continued manager of it two years. Still he retained his interest in the house at Goodman's Fields, to which he afterwards returned; and, under his management, Mr. Garrick made his first appearance in London. During Mr. Garrick's performances this theatre flourished; but, on his departure, Giffard and his wife made the best terms they could with Fleetwood, the proprietor of Drury Lane.

This gentleman produced, though anonymously,

Merlin, &c. D.O. 8vo. 1736.

GIFFORD, WILLIAM, a native of Ashburton, in Devonshire, was born in 1757. His father, a careless and improvident man, when he died, left his mother with very scanty resources for the maintenance of two children; and she followed him to the grave in about a twelvemonth, when our author, the eldest child, was not thirteen. In an account of his own life, prefixed to his translation of Juvenal, Mr. Gifford informs us, that a man, whom he mentions only under the initial C—, but who was his godfather, seized all the mother's little property, for money alleged to have been advanced to her. Such, however, was the good opinion which his mother's conduct and character had excited, that the man who had thus, perhaps legally, but certainly in defiance of humanity, possessed himself of her property, thought him-

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self bound to pay some regard to her offspring. The younger son was sent to the almshouse, and, after having been bound out apprentice, died in a few years. William was again sent to school. He grew fond of arithmetic, and began to be distinguished by his master. The unfeeling C— was soon, however, tired of the expense, and attempted to engage him in the drudgery of the plough, which he actually drove for one day, and would drive no more. Poor William was then intended, as he could write and cypher, for a storehouse at Newfoundland. He was, however, oddly rejected, because he was "too small," and was placed on board a coaster, at Brixton, when little more than thirteen. In this hard and perilous situation, his constitution naturally unfit for labour, performing the duties of his calling, and every menial office in the cabin, with a love of literature, and, no doubt, the consciousness of powers qualified for a better fate, he remained about a year. The little ragged sailor-boy had, it seems, excited the pity of the women who travelled from Brixton to Ashburton with fish; and the people of the latter place began to murmur against his unfeeling godfather, who had reduced him to such an abject condition. This general ill-will against C—, the result of unadulterated humanity, induced him to send for poor William, whom he placed again at school. Here his progress was rapid, and he was in a few months at the head of the school. And now he began to indulge a hope that, as his former schoolmaster was aged and infirm, if the old man should hold out three or four years longer, he might by that

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period be qualified for the management of the school himself, and be appointed the successor. This hope he communicated to C—, who treated it with contempt, and bound him apprentice to a shoemaker. With this master, detesting his business, he worked some years; and, though little able to indulge his bent towards literature, he still cherished the hope of succeeding to the direction of the school, when his term of apprenticeship should expire. Being negligent of his business, he sunk by degrees into the common drudge of the family. At this period his poetical powers began to break into action. A few satirical verses dropped from him, which raised him into some reputation in the neighbourhood, much against the inclination of his master, who was afraid lest some of his customers should be hitched into rhyme. The schoolmaster at length died, and all the hopes of young Gifford were blasted, by the appointment of another to the vacancy. After this disappointment, he continued to drudge on in sullen discontent, till his twentieth year; when his little poetical trifles attracted the notice of Mr. William Cookesley, “a name (says Mr. Gifford) never to be pronounced by me without veneration.” Now our author’s fate arrived at a crisis, which was to lead to a more prosperous course of events. Mr. Cookesley, with discernment and benevolence, espoused the cause of the young man, collected his literary crudities, and raised a subscription for the author, expressly with a view to purchase the remainder of his apprenticeship, and to maintain him a few months, while he improved himself in writing and English grammar.

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After this arrangement, so diligently did he cultivate his talents, that in two years his master pronounced him fit for the university. Mr. Cookesley’s zeal to serve him remained unabated; and, by his recommendation, Thomas Taylor, Esq. of Denbury, procured Mr. Gifford the office of Bib. Lect. at Exeter College, Mr. Cookesley undertaking to provide for him till he had taken a degree. About this time he began to translate the Satires of Juvenal, and had made such a progress in the work, that his friends advised him to undertake a version of the whole, and publish it by subscription. To this scheme he assented. The amiable and persevering friendship of Mr. Cookesley earnestly supported the plan, and opened a subscription at Ashburton, Mr. Gifford himself proposing another at Exeter College. Mr. Cookesley, though no great Latinist, undertook to revise the work, and possessed all the requisite taste and judgment for the task. Unhappily, soon after, our author was deprived of this excellent friend, who died suddenly. Having made a considerable progress in the work, Mr. Gifford was induced to abandon it, and to return the subscription-money which he had received, contrary to the advice of Mr. Ser-
vington Savery, who was disposed to render him every friendly attention. At length

“A lucky chance, that oft decides the
fate
“Of mighty monarchs, then decided”

that of our author. He had contracted an acquaintance with a gentleman at Oxford, to whom he was permitted to address letters, while the latter was in London, under cover to the late Lord Gros-

venor. Happening to omit the direction to his correspondent, in one of the enclosed letters, that nobleman thought it was intended for himself, opened it, and hence becoming acquainted with our author's situation and talents, invited him to town, took him under his protection, appointed him preceptor to his son, Lord Belgrave, and finally placed him in ease and independence. Our author's first avowed work was *The Baviad*, a free and spirited imitation of Persius, which had a powerful effect on the vitiated taste of the times, in routing the whole tribe of poetasters of the Della Crusca school. In his next work, *The Maeviad*, he pursued the same purpose, and effectually prevented that fantastic breed from ever rising into notice again. Our author has also shown great political talents, in a work entitled *The Anti-Jacobin Examiner*, of which he is understood to have been the editor, and the chief literary support. His translation of Juvenal is characterized by genius and learning.

In the biographical preface to this translation, Mr. Gifford mentions his having written two tragedies, which were put into the hands of some theatrical manager; but says, that he has never seen them since: their titles were,

1. *The Oracle*.

2. *The Italian*.

GILDON, CHARLES. This gentleman was born at Gillingham, near Shaftesbury, in Dorsetshire, in the year 1665. His parents and family were all of the Romish persuasion; and consequently endeavoured to instil the same principles into our author; but in vain; for no sooner was he capable of reasoning, than he rejected that church's tenets. His father

was a member of the society of Grays Inn, and had suffered considerably in the royal cause. Mr. Gildon received the first rudiments of his education at the place where he was born; but at no more than twelve years of age, his parents sent him over to Douay in Hainault, and entered him in the English college of secular priests there, with a view of bringing him up likewise to the priesthood; but all to no purpose; for, during a progress of five years study there, he only found his inclinations more strongly confirmed for a quite different course of life.

At nineteen years of age he returned to England; and, when he was of age, and by the entrance into his paternal fortune, which was not inconsiderable, rendered in every respect capable of enjoying the gaieties and pleasures of this polite town, he came up to London; where, as men of genius and vivacity are too often deficient in the article of economy, he soon spent the best part of what he had; and, that he might be sure, as Lord Townley says, never to mend it, he crowned his other imprudences by marrying a young lady without any fortune, at about the age of twenty-three; thereby adding to his other incumbrances that of a growing family, without any way improving his reduced circumstances.

During the reign of King James II. he dedicated a great deal of time to the study of the religious controversies which then so strongly prevailed; and he declares, in some of his writings, that it cost him above seven years study and contest, and a very close application to books, before he could entirely overcome the prejudices of his education: for, though he

had never given credit to the tenets of the church of Rome, nor could ever be brought to embrace the ridiculous doctrine of her infallibility, yet, as he had been taught an early reverence to the priesthood, and a submissive obedience to their authority, it was a long time before he assumed courage to think freely for himself, or declare what he thought.

A transition from the extreme of bigotry to that of infidelity, is a circumstance not so uncommon as to create any surprise, when we observe that it was exactly Mr. Gildon's case: In 1693, he ushered into the world *The Oracles of Reason*, written by Charles Blount, Esq. after that author's unhappy end, with a pompous eulogium and a defence of self-murder. He was afterwards, however, as Dr. Leland observes (vol. i. *View of Deistical Writers*, p. 43), "convinced of his error; of which he gave a remarkable proof, in a good book which he published in 1705, intituled *The Deist's Manual; or, A Rational Enquiry into the Christian Religion*; the greater part of which is taken up in vindicating the doctrines of the existence and attributes of God, his providence and government of the world, the immortality of the soul, and a future state."

Having, as before observed, greatly injured his fortune by thoughtlessness and dissipation, he was now obliged to consider of some method for the retrieving it, or indeed rather for the means of subsistence; and he himself candidly owns, in his essays, that necessity (the general inducement) was his first motive for venturing to be an author; nor was it till he had arrived at his two-and-thirtieth

year, that he made any attempt in the dramatic way.

He died on Sunday the 12th of Jan. 1723-4; nor can we give a better summary of his literary character, than by mentioning what was at the time said of him in Boyer's *Political State*, vol. xxvii. p. 102, where he is said to have been "a person of great literature, but a mean genius; who, having attempted several kinds of writing, never gained much reputation in any. Among other treatises, he wrote the *English Art of Poetry*, which he had practised himself very unsuccessfully in his dramatic performances. He also wrote an English grammar; but what he seemed to build his chief hopes of fame upon was his late critical commentary on the Duke of Buckingham's *Essay on Poetry*; which last piece was perused and highly approved by his Grace."

His dramatic pieces are as follow:

1. *The Roman Bride's Revenge*. T. 4to. 1697.
2. *Phaëton*; or, *The Fatal Divorce*. T. 4to. 1698.
3. *Measure for Measure*; or, *Beauty the best Advocate*. C. 4to. 1700.
4. *Love's Victim*; or, *The Queen of Wales*. T. 4to. 1701.
5. *The Patriot*; or, *The Italian Conspiracy*. T. 4to. 1703. Also published under the title of

The Italian Patriot. Same date. He likewise wrote two critiques in a dramatic form, entitled,

1. *A Comparison between the two Stages*. 8vo. 1702.
2. *A New Rehearsal*; or, *Bayes the Younger*. 8vo. 1714.

None of them met with any great success; and indeed, though

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they do not totally want merit, yet, by too strong an emulation of the style of Lee, of whom he was a great admirer, but without being possessed of that brilliancy of poetical imagination which frequently atones for the mad flights of that poet, Mr. Gildon's verse runs into a perpetual train of bombast and rant.

He, about two years after Mrs. Behn's death, brought on the stage, with some few alterations of his own, a comedy which that lady had left behind her, entitled

The Younger Brother; or, *The Amorous Jilt*. 4to. 1696.

Though not a man of capital genius himself, yet he was a pretty severe critic on the writings of others; and, particularly, the freedom he took in remarking upon Mr. Pope's *Rape of the Lock* excited the resentment of that gentleman, who was never remarkable for any great readiness to forgive injuries, to such a height, that he has thought proper to immortalize his name, together with that of the snarling Dennis, in his celebrated poem *The Dunciad*.

GILLUM, WILLIAM, was a clerk in the East India Company's service; a situation which, on his marriage, he resigned. He died 10th Jan. 1797, having published a volume of poems, 8vo. 1787, which contained

What will the World say? F.

GLAPTHORNE, HENRY. This author lived in the reign of Charles I. and Winstanley calls him one of the chiefest dramatic poets of that age. Though that commendation, however, is far beyond what his merits can lay claim to, yet we cannot but allow him to have been a good writer; and though his plays are now entirely laid aside, yet, at the time they were

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written, they met with considerable approbation and success. They are nine in number, and their titles as follow:

1. *Albertus Wallenstein*. T. 4to. 1634.

2. *Argalus and Parthenia*. Tr. Com. 4to. 1639.

3. *The Ladies' Privilege*. [C. 4to. 1640.

4. *The Hollander*. C. 4to. 1640.

5. *Wit in a Constable*. C. 4to. 1640.

6. *The Paraside* [*Parricide*, we suppose]; or, *Revenge for Honour*, N. P.

7. *The Vastal*. Tr. N. P.

8. *The Noble Tryal*. Tr. C. N. P.

9. *The Dutchess of Fernandina*. Tr. N. P.

GLOVER, RICHARD. This very ingenious author was brought up in the mercantile way, in which he made a conspicuous figure; and by a remarkable speech that he delivered in behalf of the merchants of London, at the bar of the House of Commons, about the year 1740, previous to the breaking out of the Spanish war, acquired, and with great justice, the character of an able and steady patriot; and indeed, on every occasion, he showed a most perfect knowledge of, joined to the most ardent zeal for, the commercial interests of this nation, and an inviolable attachment to the welfare of his countrymen in general, and that of the city of London in particular. In 1751, having, in consequence of unavoidable losses in trade, and perhaps, in some measure, of his zealous warmth for the public interest, to the neglect of his own private emoluments, somewhat reduced his fortunes, he condescended to stand candidate for the place of chamberlain of the city of London, in

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opposition to Sir Thomas Harrison; but lost his election there, though by no very great majority.

From the time of Mr. Glover's misfortunes in trade, he lived in obscurity, known only to his friends, and declining to take any active part in public affairs. At length, having surmounted the difficulties of his situation, he again relinquished the pleasures of retirement, and in the parliament which met in 1761 was elected member for Weymouth. He afterwards stood forward on several occasions, in a manner highly honourable to himself, and advantageous to the public.

In the *belles lettres* he also made no inconsiderable figure; and in that view it is that we have occasion to consider him in this work. Mr. Glover very early demonstrated a strong propensity to, and genius for, poetry; yet his ardour for public, and the hurry necessarily attendant on his private affairs, so far interfered with that inclination, that it was some years before he had it in his power to finish an epic poem, which he had begun when young, entitled *Ledmdas*; the subject of which was the gallant actions of that great general, and his heroic defence of, and fall at, the pass of Thermopylæ. Of this piece, however, the public were so long in expectation, and had encouraged such extravagant ideas of it, that although on its publication it was found to have very great beauties, yet the ardour of the lovers of poetry soon sunk into a kind of cold forgetfulness with regard to it, because it did not possess more than the narrow limits of the design itself would admit of, or indeed than it was in the power of human genius to execute. His poetical abilities,

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therefore, lay for some years dormant; till at length he favoured the world with two dramatic pieces, called,

1. *Boadicea*. T. 8vo. 1753.

2. *Medea*. T. 4to. 1761; 8vo. 1762.

Mr. Glover also wrote a sequel to his *Medea*; but as it required scenery of the most expensive kind, it never was exhibited. We hear, indeed, that it was approved by Mrs. Yates, the magic of whose voice and action in the first part of the same piece, produced as powerful effects as any imputed by Greek or Roman poets to the character she represented. This piece is called,

3. *Jason*. T. 8vo. 1799. [*Never published.*]

Mr. Glover died in affluent circumstances, 25th November 1785, aged 74.

GODFREY, THOMAS, was the author of the first English play produced in America. He was born in Philadelphia, in the year 1736. His father was a glazier, to whom the invention of the very useful and famous sea-quadrant, called Hadley's, has been ascribed. Our author lost his father early; and, being left to the care of relations, he was placed at an English school, where he received a common education in his mother-tongue; without any other advantage whatever. He is said to have discovered an inclination to become a painter; but those who had the charge of him not having the most honourable idea of that profession, or opinion of its utility, placed him with a watch-maker, with whom he served the usual period, devoting all his leisure hours to the cultivation of his poetical talents.

Disliking the trade he was brought up to, he quitted it, and

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procured himself to be recommended to a lieutenant's commission in the Pennsylvanian forces, raised in the year 1758 for the expedition against Fort Du Quesne; in which station he continued until the end of the campaign, when the troops were disbanded. At the succeeding spring he was settled as a factor in North Carolina, where he continued three years; but, on the death of his employer, he returned to Philadelphia, and soon after went as super-cargo to the island of New Providence; where meeting with little encouragement, he returned to North Carolina; and in a few weeks after his arrival, going on horseback in a very hot day into the country, it is imagined, being unused to the exercise, and of a corpulent habit, that the heat overcame him; for, the night following, he was seized with a violent vomiting and a malignant fever, which put a period to his life on the 3d of August 1763, in the 27th year of his age.

His character is represented by his biographer in a very respectable light: "His sweet, amiable disposition (says he), his integrity of heart, his engaging modesty and diffidence of manners, his fervent and disinterested love for his friends, endeared him to all those who shared his acquaintance, and have stamped the image of him in indelible characters on the hearts of his more intimate friends."

After his death, in 1765, a volume of his poems was printed at Philadelphia, in which was contained

The Prince of Parthia. T. 4to.

GODWIN, WILLIAM, is the son of Mr. John Godwin, who was minister of a dissenting congregation at Guestwick, a village in

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Norfolk. A schoolmaster in the neighbourhood gave him the first rudiments of education; after which young Godwin was removed to Norwich, and placed under the care of a private tutor. From thence he went to the dissenters' college at Hoxton, near London, where he remained five years under the tuition of Drs. Kippis and Rees.

On his leaving the college, in 1778, he entered on the office of a dissenting minister; in which he continued four years, residing chiefly at Stowmarket, in Suffolk, where he had a congregation. In 1782, he determined on commencing author by profession, and removed to London, where he employed himself for about ten years, chiefly in obscure and temporary labours.

At the latter end of 1792, or the beginning of 1793, Mr. Godwin published his *Political Justice*, 4to. In 1795, came out a second edition, in 2 vols. 8vo.; and a third in 1797. His next work was a popular novel, called *Caleb Williams*, published in 1794; reprinted in 1795, and again in 1797. In 1797 also appeared, *The Enquirer*, a volume of miscellaneous essays; and it was early in this year that Mr. Godwin married Mrs. Wolstonecraft, the well-known author of *The Rights of Woman*; but the domestic happiness which he had, no doubt, promised himself from this union, was early to terminate: the lady dying in the September of the same year. In 1799, Mr. Godwin published a novel, called *St. Leon*, which had considerable success; but which elicited, from some witty wag, an amusing counterpart, entitled *St. Godwin*. In 1803, appeared *The Life of Chaucer*, 2 vols. 4to. In 1805, our author gave the public another

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novel, in 3 vols. called *Fleetwood*; or, *The New Man of Feeling*. But his title to a place in these volumes Mr. Godwin derives from the two following dramas:

1. *Antonio*. T. 8vo. 1800.
2. *Faulkner*. T. 8vo. 1808.

GOFFE, THOMAS. This gentleman flourished in the reign of James I. He was born in Essex about the year 1592, and received his first introduction to learning at Westminster school; from which place, in 1609, he was removed to the university of Oxford, and entered as a student of Christ-church College. Here he completed his studies, and, by the dint of application and industry, became a very able scholar, obtained the character of a good poet, and, being endowed with the powers of oratory, was, after his taking orders, greatly esteemed as an excellent preacher. He had the degree of bachelor of divinity conferred on him before he quitted the university, and, in the year 1623, was preferred to the living of East Clandon, in Surrey. Here, notwithstanding he had long been a professed enemy to the female sex, and even by some esteemed a woman-hater, he unfortunately tied himself to a wife, the widow of his predecessor, who proved as great a plague to him as it was well possible for a shrew to be; and became a true Xantippe to our ecclesiastical Socrates, who, being naturally of a mild and patient disposition, of which it seems she gave him daily opportunities for the exercise, was unable to cope with so turbulent a spirit, backed as she was by the children she had had by her former husband. In a word, it was believed by many, that the uneasiness he met with in domestic life, from the provoking

temper of this home-bred scourge, shortened the period of his existence, which he resigned to Him from whom he had received it, in July 1627, being then only thirty-five years of age, and was buried on the 27th of the same month in his own parish-church.

Mr. Goffe wrote four dramatic pieces, which met with considerable applause, but were none of them published till after his death. Their names are as follow:

1. *Raging Turk*. T. 4to. 1631.
2. *Courageous Turk*. T. 4to. 1632.
3. *Orestes*. T. 4to. 1633.
4. *Careless Shepherdess*. T. C. 4to. 1656.

Towards the latter part of his life he quitted dramatic writing, and applied himself solely to the business of the pulpit. Some of his sermons appeared in print. He published a sermon, entitled *Deliverance from the Grave*, preached at St. Mary's Spital, in Easter week, March 28, 1627; on the title-page of a copy of which it is asserted, in a contemporary hand in MS. that he was revolted to Popery; and on this fact there are large reflections in *Legenda Ligna*, &c. 8vo. 1652.

Philips and Winstanley have fathered a comedy on this author, called

Cupid's Whirligig,

than which nothing could be more opposite to his genius. Besides, the true author of that piece has so far declared himself, as to have affixed the initial letters E. S. to his epistle dedicatory, which is moreover interlarded with such a kind of ridiculous unmeaning mirth, as could never have fallen from Mr. Goffe, who was a man of a grave, sedate turn, and whose pen never produced any thing but

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what was perfectly serious, manly, and becoming his character as a divine.

Wood, moreover, has attributed to him, but indeed with a quare, a tragedy, called

The Bastard;

which, however, Coxeter has given to Cosmo Manuche. Langbaine and Wood also erroneously ascribe to him

Selimus Emperor of the Turks; which was originally printed in 1594, when Goffe was not above two years old!

GOLDING, ARTHUR. An author who lived in the reign of Queen Elizabeth, and translated many classical and other works, by which he acquired considerable reputation. The dedication of his *Ovid* to the Earl of Leicester, is dated from Berwick. He translated, from Theodore Beza, one dramatic piece, called

Abraham's Sacrifice. T. 18mo. 1577.

GOLDINGHAM, WILLIAM, was author of a Latin play, called

Herodes. Trag. N. P.

GOLDSMITH, FRANCIS. This gentleman lived in the reign of King Charles I. He was the son of Francis Goldsmith, Esq. of St. Giles in the Fields, and received the earlier parts of his education at Merchant Taylors school, under Dr. Nicholas Guy; whence he was removed, in the beginning of the year 1629, to the university of Oxford, where he entered a gentleman-commoner at Pembroke College, but soon after translated to St. John's; where having taken a degree in arts, he returned to London, and for several years studied the common law in Grays Inn; but probably, having an independent fortune, and being more closely at-

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tached to other kinds of learning, he indulged his inclination, and favoured the world with a translation, from Hugo Grotius, of a tragedy, or sacred drama, entitled *Sophompeus*. Trag. 8vo. N.D.

Mr. Goldsmith died at Ashton, in Northamptonshire, Sept. 1655, and was buried there; leaving behind him one daughter, named Catherine, who was afterwards married to Sir Henry Dacres.

GOLDSMITH, OLIVER, was born at Elphin, in the county of Roscommon, in Ireland, November 29, 1728. His father, the Rev. Charles Goldsmith, had four sons, of whom Oliver was the third. He was instructed in the classics at the school of Mr. Hughes, at Edgeworthstown, in the county of Longford; whence he was removed to Trinity College, Dublin, where he was admitted a sizar on the 11th of June 1744. At the university he exhibited no specimen of that genius which distinguished him in his maturer years. On the 27th of February 1749, O. S. (two years after the regular time), he obtained the degree of bachelor of arts. He then turned his thoughts to the profession of physic; and after attending some courses of anatomy in Dublin, proceeded to Edinburgh in the year 1751, where he studied the several branches of medicine under the different professors in that university. Here, however, that incautious spirit of benevolence, which so strongly marked his life, soon involved him in difficulties. Having imprudently engaged as security, in a considerable sum of money, for a fellow-student, who, from want either of means or of principle, failed to pay the debt, he sought to shun the horrors of imprisonment by a precipitate

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night; and early in the year 1754 he reached Sunderland.

In this place, however, he had not been long before he was arrested, at the suit of Mr. Barclay, a tailor in Edinburgh, the person to whom he had imprudently become surety for his friend. From this difficulty he was at length released by the kindness of Dr. Sleigh and Mr. Laughlin Maclaine, whose friendship he probably acquired at the College of Edinburgh. He then embarked for Rotterdam, proceeded to Leyden, where he resided about a year, studying chemistry and anatomy, and afterwards visited great part of Flanders and Brabant, on foot, subsisting frequently by his voluntary performances on the German flute: his learning, we are told, made him a welcome guest to the monks, and his pipe to the peasants.

After passing some time at Strasbourg and Louvain (where he obtained the degree of bachelor in physic), he accompanied an English gentleman to Berne and Geneva. On his arrival at the latter place, it is said, he was recommended as a proper person to be travelling tutor to a young man who had been unexpectedly left a considerable sum of money by his uncle, Mr. S——, a pawnbroker, near Holborn. This youth, who had been articled to an attorney, on receipt of his fortune, determined to see the world; but, on engaging with Goldsmith, as his preceptor, made a proviso that he should be permitted to govern himself; and our traveller soon found that his pupil understood extremely well the art of directing in money concerns, for avarice was his predominant passion.

During Goldsmith's continuance in Switzerland, he assiduously

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cultivated a poetical talent, of which he had given some promising proofs at the college of Edinburgh; and it was from hence that he sent the first sketch (about 200 lines) of his poem called *The Traveller*, to his brother Henry, a clergyman in Ireland, who, with a beloved wife, was living in retirement and obscurity, on an income of forty pounds a year.

With a youth of a disposition so opposite to his own, as it appears his pupil was, it will not be supposed that Goldsmith could long continue. A disagreement happened on their arrival in the South of France, where the young man paid him such part of his salary as remained due, and embarked at Marseillès for England.

Our wanderer was left once more upon the wide world, and encountered numberless difficulties, in traversing the greater part of France; whence, his curiosity being gratified, he bent his course toward England, and arrived at Dover in the winter of 1757-8. When he reached London, his stock of cash did not amount to two livres. He applied to several apothecaries, in the hope of engaging himself as a journeyman; but his awkward appearance, and broad Irish accent, almost everywhere met with repulse and insult: at length a chemist, near Fish Street Hill, struck with his forlorn condition, and the simplicity of his manner, employed him in his laboratory, where he remained till he learned that his old friend Dr. Sleigh was in town. The worthy Doctor received Goldsmith into his family, and undertook to support him till some establishment could be procured. Goldsmith, however, unwilling to be a burden to his friend, a short

time after eagerly embraced an offer which was made him, to assist the late Dr. John Milner, a dissenting minister of eminence, in instructing the young gentlemen of the academy at Peckham.

It was during the time of his being usher at Dr. Milner's that Goldsmith commenced author; and the earliest performance of his, now known, was, *The Memoirs of a Protestant, condemned to the Gallies of France for his Religion. Written by himself. Translated from the Original, just published at the Hague, by James Willington*; 1758, two volumes, 12mo. for which Mr. Edward Dilly paid him twenty guineas.

At Dr. Milner's table, sometime in the year 1758, he happened to meet with Mr. Ralph Griffiths, the originator and proprietor of *The Monthly Review*, who invited him to become a writer in that work, and offered him such terms as our author deemed worth acceptance; viz. lodging, board, and a liberal salary. By a written agreement, this engagement was to last for a year; but at the expiration of seven or eight months it was dissolved by mutual consent; and Goldsmith took a smoky, miserable apartment, in Green Arbour Court, near the Old Bailey, immediately over Breakneck Steps, as they are vulgarly called; where he completed a work that he had before begun, entitled, *An Inquiry into the present State of polite Learning in Europe*. This was published by Dodsley in 1759, and obtained its writer some reputation. In October, of the same year, he began *The Bee*, a weekly publication, of which, however, only eight numbers were printed. In the following year he became known to Dr. Smollett, who was then editor of *The British Maga-*

zine: and for that work he wrote most of those essays and tales which were afterwards collected and published in a separate volume. He also contributed occasionally to *The Critical Review*; in fact, it was the merit which he discovered in criticising a despicable translation of Ovid's *Epistles*, by a schoolmaster, and his *Inquiry into the present State of polite Learning*, that first introduced him to the acquaintance of Dr. Smollett, who recommended him to some respectable booksellers, by whom he was afterwards patronized. Among these, Goldsmith's most fortunate connexion was with the celebrated Mr. John Newbery, of philanthropic memory, who being a principal proprietor of *The Public Ledger*, engaged him at a salary of 100*l.* a year to write a periodical paper. Our author accordingly undertook a series of what he called *Chinese Letters*, which were afterwards collected and published in two volumes, under the title of *The Citizen of the World*; and they exhibit striking proofs of judgment, wit, and humour.

On embarking in this undertaking, Goldsmith quitted his hovel in Green Arbour Court, removed to a decent apartment in Wine Office Court, Fleet Street, dropped the plain *Mister*, dubbed himself *Doctor*, and was afterwards commonly known and addressed as Dr. Goldsmith. Here he finished his *Vicar of Wakefield*; but at the time of its completion he was much embarrassed in his circumstances, and very apprehensive of arrest; in fact, he was at last entrapped by the following artifice: An ingenious limb of the law, ycleped a bailiff, being apprised of one of Goldsmith's foibles (a vanity of being noticed by distin-

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nished persons), wrote a letter, stating that he was steward to a nobleman, who was charmed with reading Goldsmith's last production, and had ordered him to desire the Doctor to appoint a place where he might have the honour of meeting with him, to conduct him to his Lordship. Poor Goldsmith swallowed the bait, and appointed the British Coffee-house, to which he was accompanied by his friend Mr. Hamilton, the printer of *The Critical Review*, who in vain remonstrated on the singularity of the application. On their entering the coffee-room, the bailiff paid his respects to Goldsmith, and desired that he might have the honour of immediately attending him: but they had scarcely entered Pall Mall, when the officer produced his writ. Mr. Hamilton generously paid the money, and rescued his critic from incarceration.

It may be supposed, however, that Goldsmith was now out of cash. He sent to represent his case to Dr. Johnson, with whose acquaintance he had been sometime honoured; and Johnson disposed of the MS. of his *Vicar of Wakefield*, to Mr. Newbery, for 60*l.* a sum (as Goldsmith used to say) which he had been so little accustomed to receive in a lump, that he felt himself under the embarrassment of Brazen in the play, whether he should build a privy-tee or a playhouse with the money*. But though the money was paid to him at the time, so little reputation had he then acquired, that the book was not published till two or three years after, when *The Traveller* had fixed his fame.

In the spring of the year 1763, Goldsmith took lodgings at Ca-

nonbury House, Islington, where he compiled, or revised and corrected, several publications, for his patron Mr. Newbery; particularly *The Art of Poetry*, 2 vols. 12mo. and a *Life of Nash*, 8vo. Here also he wrote his *History of England, in a Series of Letters from a Nobleman to his Son*, 2 vols. 12mo. a work which was by some attributed to the Earl of Orrery, but more commonly to George Lord Lyttelton; and what is rather singular, this generally-received opinion was never contradicted, either directly or indirectly, by those noblemen or their friends.

In the year 1764, Goldsmith removed his abode to the Inner Temple, where he took chambers in the upper story of the Library Staircase.

He was still, however, not much known, except among the booksellers, till the year 1765, when he completed and published *The Traveller*; or, *A Prospect of Society*; a poem, which, as we have before remarked, he had begun to write while he was in Switzerland; and of which Dr. Johnson pronounced, "that there had not been so fine a poem since the 'time of Pope.'" This charming performance procured him the friendship of Lord Nugent, afterwards Earl of Clare, Sir Joshua Reynolds, Mr. Burke, Mr. Topham Beauclerc, Dr. Nugent, Mr. Langton, &c. &c.; and he was elected one of the first members of "The Literary Club," which was just then instituted by Dr. Johnson, Sir Joshua Reynolds, and Mr. Burke.

In 1765, Goldsmith published his pathetic ballad of *The Hermit*, which he dedicated to the Countess (afterward Dutchess) of Northumberland, and which soon be-

* Recruiting Officer, act v. scene iii.

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same popular with those who could appreciate poetic merit.

Having been thus successful in the several walks of a critic, a novelist, and a moral poet, our author was encouraged to try his hand at the drama; and, on the 29th of January 1768, his *Good-natured Man* was performed for the first time at Covent Garden Theatre. It kept possession of the stage nine nights; but was not received with that general approbation which its intrinsic merit led his friends to expect. By the profits of his three third nights, however, and the sale of the copy-right, he netted 500*l*.

With this money, and the savings made from the produce of his *Roman History*, 2 vols. 8vo. and other compilations (which he used to call "building of books"), he descended from his attic story, on the Library Staircase, Inner Temple, and purchased chambers on the first floor of No. 2, Brick Court, Middle Temple, for which he gave 400*l*. These he furnished in rather an elegant manner, enlarged his library, and commenced quite the man of lettered ease and consequence.

At the establishment of the Royal Academy of Painting, in 1769, Goldsmith had, by the recommendation of Sir Joshua Reynolds to His Majesty, the honorary professorship of history conferred upon him; and in the spring of 1770 his beautiful poem, *The Deserted Village*, was first published. A well-authenticated and characteristic anecdote of our author has been related, respecting this poem. Previous to its publication, the bookseller (the late Mr. Griffin, of Catharine Street, Strand) had given him a note for one hundred guineas, for the

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copy; which Goldsmith mentioned some hours after to one of his friends, who observed, that it was a very great sum for so short a performance. "In truth (replied Goldsmith) I think so too; it is nearly five shillings a couplet, which is much more than the honest man can afford; and, indeed, more than any modern poetry is worth. I have not been easy since I received it; I will, therefore, go back and return him his note;" which he actually did, and left it to the bookseller to pay him according to the profits produced by the sale of the poem, which proved to be very considerable, and at least equal to the first *douceur*.

In 1771 appeared his *History of England, from the earliest Times to the Death of George II.* 4 vols. 8vo. For this, Mr. Thomas Davies, the bookseller, gave him 500*l*. He also wrote this year a *Life of Parnell*, which was prefixed to a new edition of his poems.

On the 15th of March 1773, his comedy of *She Stoops to Conquer*, or, *The Mistakes of a Night*, was performed for the first time at Covent Garden Theatre. Notwithstanding this drama is in some parts rather too farcical, and very improbable, it had a surprising run, and produced to Goldsmith a clear profit of 800*l*. In return for Mr. Quick's exertions in the part of Tony Lumpkin, Goldsmith is said to have reduced Sedley's comedy of *The Grumbler* to a farce of one act; and it was performed for the benefit of that comedian on the 8th of May. The principal character of this petite piece (the Grumbler) was acted by Mr. Quick, and furnished great entertainment, especially in a scene with a dancing-master, who insists

upon teaching the touchy old man to dance an Allemande, against his inclination. The piece, upon the whole, was well received; but it wants incident, and, excepting the parts represented by Mr. Quick and Mr. Saunders, was but indifferently supported in the performance.

One of the last of his publications, of any consequence, was, *An History of the Earth and Animated Nature*, in 8 vols. 8vo. which was printed in 1774, and for which he received 850*l*. He had at this time ready for the press *The Grecian History, from the earliest State to the Death of Alexander the Great*; which was afterwards printed in 2 vols. 8vo. He had also written at intervals, about this time, his *Hannch of Venison, Retaliation*, and some other little sportive sallies, which were not printed till after his death; *Retaliation*, indeed, was left unfinished. But, though his receipts had for a long time been very considerable, yet by his liberal and indiscreet benefactions to poor authors, as Purdon, Pilkington, Hifferran, Lloyd, &c. and poor Irishmen, in fact, needy adventurers from all countries, together with an unhappy attachment to gaming, with the arts of which he was little acquainted, and an habitual carelessness as to money-matters, he became much embarrassed in his circumstances, and, in consequence, uneasy, fretful, and peevish.

To this mental inquietude was superadded a violent strangury, with which he had been some years afflicted; and this at length brought on a sort of occasional despondency, in which he used to express his great indifference about life. A nervous fever added to

this despondency, which induced him, against the advice of his physicians, to take so large a portion of James's powder, that it was supposed to have contributed to his dissolution; which happened on the 4th of April 1774, after an illness of ten days.

It was at first intended by his friends to bury him in Westminster Abbey; and his pall was to have been supported by the late Marquis of Lansdowne, Lord Louth, Sir Joshua Reynolds, the Hon. Topham Beauclerc, Mr. Burke, and Mr. Garrick; but a slight inspection of his affairs showed the impropriety of incurring so great an expense, as must have been consequent on such a funeral. He was therefore privately interred in the Temple burial-ground, attended by Mr. Hugh Kelly, Mr. Hawes, the Rev. Joseph Palmer, and a few coffee-house acquaintances.

A marble monument, however, executed by Nollekens, and paid for by a subscription among Goldsmith's friends, has been placed in Westminster Abbey, between those of the Duke of Argyle and of Gay, in the Poets' Corner. It is a large medallion, with a good resemblance of the poet in profile, appropriately embellished; and underneath is a table of white marble, bearing the following inscription, written by Dr. Johnson:

OLIVARIUS GOLDSMITH,
Poetæ, Physici, Historici,
Qui nullum ferè scribendi genus
Non tetigit;
Nullum quod tetigit non ornavit:
Sive Risus essent movendi
Sive Lacrymæ,
Affectuum potens at lenis Dominator:
Ingenio sublimis,—vividus, versatilis,
Oratione grandis, nitidus, venustus;
Hoc Monumento Memoriam coluit
Sodalium Amor,

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Amicorum Fides,
Lectorum Veneratio.
Natus in Hiberniâ Fonteinæ Longfordiensis,
In Loco cui Nomen Pallas,
Nov. xxix. MDCCXXXI.*
Eblanæ Literis institutus,
Obiit Londini,
April iv. MDCCCLXIV.

Which may be Englished thus :

By the Love of his Associates,
The Fidelity of his Friends,
And the Veneration of his Readers,
This Monument is raised
To the Memory of
OLIVER GOLDSMITH,
A Poet, a Natural Philosopher, and
an Historian,
Who left no species of writing untouched
by his pen;
nor
Touched any that he did not embellish :
Whether smiles or tears were to be
excited,
He was a powerful yet gentle master
Over the affections ;
Of a genius at once sublime, lively, and
Equal to every subject :
In expression at once lofty,
Elegant, and graceful.
He was born in the kingdom of Ireland,
At a place called Pallas, in the parish
of Forney,
And County of Longford,
29th Nov. 1731.
Educated at Dublin,
And died in London,
4th April 1774.

It now only remains for us to recapitulate the few dramatic pieces of which he was the author, viz.

1. *The Good-natured Man*. C. 8vo. 1768.
 2. *She Stoops to Conquer* ; or, *The Mistakes of a Night*. C. 8vo. 1773.
 3. *The Grumbler*. F. 1778. N.P.
- Dr. Goldsmith's poetical works were collected by Mr. Evans, bookseller, in the Strand, and printed in 2 vols. 8vo. 1780.

* This was a mistake. From information communicated by his family, it is ascertained to have been in the year 1728. The place of his birth also has been mis-stated in this inscription. Our account is correct.

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GOLDSMITH, MARY. Of this lady, we only know that the following dramas are ascribed to her pen :

1. *She Lives!* Com. 1803. N.P.
2. *Angelina*. C. O. 1804. N.P.

GOMERSAL, ROBERT. This gentleman, who was a divine, flourished in the reign of Charles I. and was born at London in 1600, from whence, at fourteen years of age, he was sent by his father to Christ Church College, in Oxford, where, soon after his being entered, he was elected a student on the royal foundation. At about seven years standing, he here took his degrees of bachelor and master of arts ; and before he left the university, which was in 1627, he had the degree of bachelor of divinity conferred on him. He was sometime vicar of Thorncombe, in Devonshire, by which addition he signed some verses, prefixed to Fuller's *Holy War*, and died in 1646. It has been stated, that he was preferred to the living of Flower, in Northamptonshire ; and this conjecture was probably occasioned by his having written two poems (to be seen in his works) from that village, in 1625. Gomersal, however, could not then have been rector of Flower ; for Dr. Leonard Hutton was rector from 1601 to 1632, when he was succeeded by Dr. Gardiner. Gomersal was accounted a good preacher, and printed some sermons which were well esteemed. As a devotee to the Muses, he published several poems, particularly one, called *The Levite's Revenge*, being meditations, in verse, on the 19th and 20th chapters of *Judges* ; and one play, which, whether it was ever performed or not cannot be ascertained. Its title is

Ladovick Sforza, Duke of Milan. Trag. 12mo. 1632.

GOODALL, THOMAS, was born at Bristol, in the year 1767, and received a classical education under the Rev. Mr. Thomas, being designed by his father for the profession of the law. In his 13th year, however, he was, on some account, ordered to remain, during a vacation, at school; and whether it was the effect of a sudden fit of caprice, or the result of previous deliberation, it is not in our power to say; but certain it is, that he took his departure, unknown to any person, and went to sea in a letter of marque, bound to the West Indies.

In this ship, and, as it were, in his very infancy, his career of adventure commenced; for on the passage she engaged and beat off a large French corvette, and was afterwards wrecked off the island of St. Kitt's, in the memorable hurricane of 1780.

At this early period, and in a distant country, he found, in the person of Mr. Claxton (now, we believe, resident at Bristol), a friend who had long known his father, and who kindly took charge of the youth, till an uncle at Montserrat, Mr. Symons, sent for him.

It was now that he resolved to embark in more honourable and active service, by entering His Majesty's navy, as midshipman in the Triton frigate; in which ship he remained in the West Indies during the active command of Admiral Rodney, and served on board her in the glorious engagement with Count de Grasse, on the 12th of April 1782.

After the termination of the war, young Goodall, like many others wanting interest, was obliged to return to the merchant-service. As, however, his desire of gene-

ral knowledge increased with his growth, he resolved to prefer such ships as should be bound to countries which he had not seen, or that had not been accurately described. He accordingly soon found a vessel bound to Turkey. He afterwards traversed various parts of Asia Minor, which a classical education had taught him to respect, and encouraged him to visit; and, on his return, entered on board another ship, bound to China.

It was, we believe, about the year 1787 that he saw, at the Bath Theatre, Miss Stanton, a young actress of great merit, and in whose favour he soon felt an interest which by degrees ripened into an ardent passion. The difficulty, however, of gaining an introduction to the lady was not, in his mind, easily to be overcome. But love, as the saying is, will find or make a way; and a thought occurred to him, that by entering the ranks as a dramatic writer, he might introduce himself. Accordingly, after dedicating about a month to his new profession, he had completed a comedy, in two acts, which he called *The Counterplot*. With this he waited on the lady, requesting her to favour him with her opinion of its merits; and making her an offer of it (in case it was honoured with her approbation) for her next benefit. In about twelve months Miss Stanton bestowed her hand in marriage, and became Mrs. Goodall.

Not long after this, the Spanish armament taking place, in consequence of the dispute about Nootka Sound, Mr. Goodall served on board the *Nemesis*, Captain (afterwards Sir Alexander) Ball, as acting lieutenant. That business, however, having been amicably

arranged between the two governments, Captain Ball was, by the interest of Lord Hood, appointed to the *Queen Charlotte* yacht, recently commanded by Sir Hyde Parker. A life of inactivity, like this, being very unsuitable to the ardent spirit of our hero, he obtained the command of a merchant-ship, in the West India trade; but while on his voyage out, the war with France commenced; and on his passage home, ignorant of this circumstance, he was captured by a large French privateer, and carried into L'Orient.

By a peculiar kind of sympathy, which cannot well be accounted for, he was fortunate enough to obtain the confidence of his captor, who, by the by, was a royalist, and who resolved that he should neither be the victim of Robespierre, nor endure the severities of a gaol. During the few days that he remained at L'Orient, Captain Goodall learned that two English officers, who had been taken on their passage from Gibraltar, had been closely confined in a prison within the arsenal. With true brotherly affection, and a patriotic energy, which was only increased by the danger of the undertaking, he, at once, determined to visit these gentlemen, though evidently at the risk of his life. After much contrivance, and with great difficulty, he accomplished his benevolent purpose; he entered their dungeon, and, after some interesting conversation, left them, charged with letters to their families and friends. At this very moment, the arsenal was discovered to be on fire, and it was with infinite hazard that he got out; for the artillery was playing on the store-houses, and the whole of the troops were em-

ployed at the gates. His friend, however, did not desert him; but, determined that he should risk no more such hair-breadth escapes, he soon after put him on board a Dutchman, that had been carrying ship-timber to L'Orient, by which means Capt. Goodall reached his native land.

The information which he was enabled to afford our government being considered as very serviceable, he was almost immediately appointed to the *Diadem*, Captain Sutherland, and was to proceed in her to Gibraltar, there to join His Majesty's ship *Victory*, bearing the flag of Lord Hood, commander in chief on the Mediterranean station. We find Captain Goodall, however, not long after this, in the command of a letter of marque, in which he continued till the peace of 1802; during which time he is generally said to have made more voyages, fought more actions, and captured more prizes, than ever before were effected, in the same time, by any private ship.

When the war recommenced, Captain Goodall fitted out, in a few days, a small privateer, of ten guns and forty men, called the *Catharine and Mary*, in which he took some valuable prizes. On the 25th of July 1803, he fell in with *La Caroline*, French privateer, of double his force, and engaged with her in two several actions. In the first, which lasted twenty-five minutes, he beat off the French vessel, and recaptured two West Indiamen, her prizes; but on the action being renewed, to cover the prizes, Captain Goodall, to his great mortification, was compelled to strike his flag for want of shot: on which the French captain took possession of his ves-

sel, and also of the two prizes. Our hero and his brave crew were extremely well-treated on board the French privateer, from which they were landed at L'Orient, on the 5th of August.

After being removed from prison to prison, and severely dealt with in all, Captain Goodall again contrived to escape, and, after experiencing innumerable hardships, again reached his native land, on the 30th of October.

When Capt. Goodall arrived in London, an application was made to the Patriotic Fund at Lloyd's, for some relief to the families of those who were killed or wounded in the actions with La Caroline, to recapture the two West Indianmen her prizes; but the application failed; as it was decided, that their case did not come under the description of *suffering in defence of the country*. The Government, however, at that time, thought more liberally of Captain Goodall's professional exertions; and His Majesty was pleased to issue a warrant under his royal sign manual, granting him 24,000*l.* being two thirds of the proceeds of a Dutch East Indianman which he had captured. The knowledge of this gracious mark of his Sovereign's approbation was communicated to him by a letter from Mr. Sargeant, then one of the secretaries of the Treasury; in which it was stated, that the Lords Commissioners of the Treasury *were satisfied with his highly-meritorious conduct, in his general services*.

When the Spanish war broke out, Captain Goodall again put to sea, and made prize of one of the Vera Cruz ships, with dollars; but having just had sight of an enemy's squadron, he proved his preference of his country's good

to his own interest, by breaking up the cruise, and proceeding to Madeira; there to give an account of the course that the enemy was steering, for the information of His Majesty's ships, and of the trade touching there.

About the year 1805, we remember seeing Captain Goodall transacting business, as a broker, at Lloyd's; but we believe he did not long continue that pursuit. The sea was his proper sphere of action; and His Majesty's order in council permitting a trade to St. Domingo under certain regulations, he proceeded thither, in the Young Roscius; and in a short time a strong attachment and friendship was cemented between him and the President Christophe, who purchased Captain Goodall's ship, and at the same time appointed him commandant of the Haytian fleet.

As a dramatist our gallant countryman has only made one appearance, and that, we believe, not in print, viz.

The Counterplot. Com. [About 1787.]

GOODALL, WILLIAM. From the account this writer gives of himself, in a preface to his miscellanies, we find that he was an apprentice to a clothier at Worcester, with whom he lived until the time of his service expired; at the end of which he came to London, and was recommended, by Mr. Sandys, to the service of the Hon. James Douglas, where he remained when he published his only dramatic piece, entitled

The False Guardians outwitted. B. O. 8vo. 1740.

GOODENOUGH, RICHARD JOSCELINE. A gentleman, said to have possessed very amiable manners, but probably little prudence.

G O R

After dissipating his fortune, he put an end to his existence, by a pistol, at his house in Queen Ann Street, 22d December 1781, having produced one piece, entitled

William and Nanny. M. E. 8vo. 1780.

It was first called

The Cottagers. And printed in 8vo. 1768.

GOODHALL, JAMES. Of this author we know no more than that he was of Lyddington, in the county of Rutland, and wrote two plays, entitled,

1. *Florazene*; or, *The Fatal Conquest.* T. 8vo. N. D. [1754.]

2. *King Richard II.* T. altered and imitated from Shakspeare. 8vo. 1772.

GOODWIN, T. an author, who has published one drama, called

The Loyal Shepherd; or, *The Rustic Heroine.* Dr. Piece. 8vo. 1779.

GORDON, ALEXANDER. This gentleman is known only as the author of one play, called

Lupone; or, *The Inquisitor.* C. 8vo. 1731.

GORDON, MR. is the name of a translator of Terence, whose work was published in 12mo. 1752. Who or what he was we are unable to discover; but it seems to have been the intention of the publisher that the reader should mistake his author for Thomas Gordon, Esq. the celebrated political writer. The present performance is very unworthy so respectable a name. As a specimen of the translator's abilities for the undertaking, the following passage may be produced (see *Self-Tormentor*, A. II. S. 1.), where the words *ignaram artis meretriciæ* are rendered, "quite a stranger to the trade of these BITCHES."

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GORING, CHARLES. Of this gentleman we meet with nothing more than the bare mention of his name, and a record of his having been author of one dramatic piece, which was acted at Drury Lane Theatre, entitled

Frene; or, *The Fair Greek.* T. 4to. 1708.

Coxeter, however, in his MS. notes, tells us, that there was a Charles Goring, Esq. of Magdalen College, Oxford, who took his degree there as master of arts, April 27, 1687; and annexes a quare, with a reference to our author; the date of whose play, though twenty years later than that of the conferring this degree, is far from totally disagreeing with the probability of their being both the same person.

GOSSON, STEPHEN, a Kentish man by birth, who was admitted scholar of Christ Church College, Oxford, April 4, 1572, at the age of eighteen, being born in 1554. He left the university without completing his degrees, and came to London, where he commenced poet, and wrote, as he acknowledges, the plays hereafter mentioned. He then retired into the country to instruct a gentleman's sons, and continued there until he showed his dislike to plays in such a churlish and offensive manner, that his patron growing weary of his company, he left his service and took orders. He was at first parson of Great Wigborow, in Essex; and, in 1600, was presented to the rectory of St. Botolph, Bishopsgate, where he died, 13th Feb. 1623, aged 69. The names of his dramatic pieces are as follow:

1. *Catiline's Conspiracies.*
2. *The Comedie of Captain Maria.*

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3. *Praise at Parting*. Morality. None of them were ever printed.

He is also author of *The Schoole of Abuse*; an invective against poets, players, &c. 12mo. 1579; 8vo. 1585.

GOUGH, J. Gent. or J. G. Who this Mr. Gough was we know not; only by the date of the undermentioned piece it is evident he must have lived in the reign of Charles I. However, this name, or the initials annexed, stand indiscriminately in the title-page to different copies of the only edition of a dramatic piece, entitled

The Strange Discovery. T. C. 4to. 1640.

GOULD, ROBERT. This author was originally a domestic of the Earl of Dorset and Middlesex, but afterwards, having had some education, and being possessed of abilities, set up a school in the country. He wrote one dramatic piece, called

1. *The Rival Sisters*. T. 4to. 1696.

and seems to be the same Mr. Gould in whose name a posthumous play was published, entitled,

2. *Innocence distressed*; or, *The Royal Penitents*. 8vo. 1737.

GOVELL, R. was author of *A Masque*. Destroyed in MS. by Mr. Warburton's servant.

GRAHAM, GEORGE. This gentleman was educated at Eton; and from thence, in 1746, was sent to King's College, Cambridge. He afterwards became one of the masters of the school already named, and died February 1767. He wrote one play, called

Telemachus. M. 4to. and 8vo. 1763.

Part of it was set to music by P. Hayes, 1765, and printed in 4to. He was likewise author of a tragedy, which was refused by Mr.

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Garrick, and has not hitherto appeared in print.

GRAHAME, JAMES. Of this gentleman we have no other knowledge, than that he is author of two volumes of poems, the second of which contains

Mary Stuart. Dr. Poem. 8vo. 1807.

GRANT, JAMES M. (of Lincoln's Inn), is author of

Custom's Fallacy. Dr. Sketch. 8vo. 1805.

GRANVILLE, GEORGE, LORD LANSDOWN, was second son of Bernard Granville, and grandson of the famous Sir Bevil Granville, who was killed at the battle of Lansdown, in 1643. He was born in 1667, became a member of Trinity College, Cambridge, at a very early period of life; took his degree of M. A. at the age of thirteen years, and was with difficulty prevented from taking up arms, both at the time of Monmouth's rebellion; and at the Revolution, in defence of King James the Second. Having no public employment, being totally unconnected with the court, and possessed of but a contracted fortune, he devoted his attention, during the reign of King William, to literary pursuits and amusements; the fruits of which appeared in his plays and poems, chiefly written within that period. At the accession of Queen Anne, he was chosen into Parliament, and sat in the House of Commons until he was created a peer. On the change of the ministry, in the year 1710, he was appointed secretary at war, and afterwards successively controller and treasurer of the household. His connexions with the Tory ministers prevented his being employed in the succeeding reigns of George I. and II.; in the former

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of which he fell under the suspicion of plotting against the government, and was committed to the Tower, where he was confined seventeen months. The latter part of his life was spent in the cultivation of letters, in an honourable retirement, universally beloved and respected by all orders of men. He died January 30, 1735, in the 68th year of his age. Mr. Walpole observes, that "he imitated Waller; but as that poet has been much excelled since, a faint copy of a faint master must strike less."

His dramatic pieces are,

1. *The She Gallants*. C. 4to. 1696.

2. *Heroic Love*. T. 4to. 1698.

3. *The Jew of Venice*. C. 4to. 1701.

4. *Peleus and Thetis*. M. 4to. 1701.

5. *The British Enchanters*; or, *No Magic like Love*. D. P. 4to. 1706.

He afterwards new-wrote *The She Gallants*, and named it,

6. *Once a Lover, and always a Lover*. C. 12mo. 1736.

GRAVES, RICHARD. This venerable divine, and versatile author, was the second son of Richard Graves, Esq. and was born at Mickleton, in the county of Gloucester, May 4, 1715. He was educated at Abingdon school, Berks; elected from thence, Nov.

1, 1732, a scholar of Pembroke College, Oxford; chosen fellow of All Souls College, 1736, and M.A. 1739. He was designed for the practice of medicine, but afterwards turned his thoughts to the church, in the doctrines of which he was uncommonly skilled. He established a school at Claverton, Somersetshire, near Bath, and continued it for many years with

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the highest credit. He was first distinguished in the literary world as the author of *The Spiritual Quixote*, in 3 vols. to which he successively added a great number of ingenious and interesting publications, in verse and prose, in a clear, familiar, and lively style, partaking of the graces of Addison and Goldsmith. His *Sermons* are written in the same unaffected manner, and find an easy access to the heart. They are the only works to which he affixed his name; but there is no volume in the long catalogue of his writings, which does not bear the marks of his genius, philanthropy, and virtue. He held the rectory of Claverton fifty-five years; during which period he was never absent from his parish for the space of a month at any one time; and he died there, Nov. 23, 1804, in the 90th year of his age, after a very short illness.

Mr. Graves possessed from nature an extraordinary vivacity of constitution, to which the active employments of his choice and station gave a full scope, and which a rigid temperance maintained unimpaired to the end of a long life. At College he was the intimate associate of Shenstone, Jago, Sir W. Blackstone, and whomsoever else of distinguished character the university of Oxford then contained.

He had many of the eccentric habits of genius; but "the love of order" was the prevailing principle of his mind. The familiar intercourse of his domestic hours exhibited an unvarying tenour of affection, cheerfulness, and piety. He was in his heart, as in his profession, attached to the truths of Revelation; and it was his declaration to an intimate friend,

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that after all the researches of reading or speculative inquiry, he thought "no man (to use his own words) could help being a Christian."

Mr. Graves published, besides *The Spiritual Quixote, Columella*; or, *The Distressed Anchorite: Euphrosyne*, a collection of poems, in 2 vols. in the second volume of which is,

1. *Echo and Narcissus*. Dram. Past. 8vo. 1780; which he afterwards introduced into

2. *The Coalition*. C. 12mo. 1794.

GRAY, THOMAS. This excellent writer was the son of Philip Gray, who followed the business of a scrivener in the city of London. His mother's name was Antrobus, and he was born in Cornhill, Dec. 26, 1716. He received his education at Eton school, under the care of his uncle Antrobus, then one of the assistant masters. At this seminary he became acquainted with Mr. Horace Walpole and Mr. West. From Eton he removed to St. Peter's College, Cambridge, where he was admitted a pensioner, in the year 1734. He remained at the university until the latter end of the year 1738, when he took chambers in the Temple, with a design to apply himself to the study of the law; but on an invitation given him by Mr. Walpole, to be his companion in his travels, he gave up this intention, and never after resumed it.

They began their travels on the 29th of April 1739, and proceeded through France and Italy until July 1741; when a slight disagreement arising between them, Mr. Gray returned to England alone, about the 1st of September; and two months after his father died, leaving him in circumstances ra-

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ther contracted. He now abandoned the study of the law, and, being left to follow his own inclination, determined to take up his residence at Cambridge, to which place he went soon after, and took his degree of bachelor in civil law, but without any design of devoting himself to a profession.

He continued from this time at Cambridge, with the usual uniformity of a college life; few incidents distinguishing it from that of other gentlemen who relinquish all public scenes for the tranquillity of academical retirement. In 1757, he had the offer of being appointed poet laureat, but declined it; nor had any honours or emoluments bestowed on him till the year 1768; when, without his own solicitation, or that of his friends, he was appointed regius professor of modern history, at Cambridge. He lived there three years after this promotion, and died on the 31st of July 1772.

His excellence as a poet will be confessed by all who are entitled to judge of it, except now and then by a jealous critic educated at Oxford, and assiduous in depreciating the merit of every author who flourished at a rival university. We do not, however, pretend that Mr. Gray's performances are wholly exempt from defects; for in his Odes he sometimes appears to have been more attentive to the glitter of words, than the distinctness of ideas. And yet, if these truly original pieces maintain their reputation till the critics who censure them can impair it by producing better, they may at least be satisfied with their present security. The most unfavourable remarks that truth can suggest concerning our author as a

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man, are, that there was a reserve in his behaviour too nearly resembling fastidiousness; and that he was apt to indulge himself in such modish niceties of dress, as did not always correspond with the sobriety of an academic gown.

He began a tragedy, of which he lived to finish only one scene, and part of a second. It is entitled *Agrippina*.

Printed in Mr. Mason's *Life* of him, 4to. 1775.

GREATHEED, BERTIE, is the son of Samuel Greatheed, Esq. of Guy's Cliff, near Warwick, by a sister of the Duke of Ancaster. This gentleman, when in Italy, in 1785, contributed to a collection of pieces in prose and verse (in conjunction with Mr. Merry and Mrs. Piozzi), called *The Florence Miscellany*; and has been termed, by the author of *The Baviad* and *Masviad*, the Reuben of the Della Crusca school. Mr. Greatheed is also the author of one play, called *The Regent*. T. 8vo. 1788; which he dedicated to Mrs. Siddons, who, indeed, greatly exerted herself in its support.

GREEN, ALEXANDER. This gentleman is mentioned by all the writers, but with no further account of him, than that he lived in the reign of Charles II. and soon after the Restoration presented the world with one dramatic piece, entitled

The Politician Cheated. C. 4to. 1663; but whether it was ever acted does not appear.

GREEN, GEORGE SMITH, was a watchmaker at Oxford, and a man celebrated for his eccentricity. He was the author of a poem, called *The Parson's Parlour*, 8vo. 1756; and a specimen of a new version of *Paradise Lost* into blank verse,

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"by which (he asserts) that amazing work is brought somewhat nearer the summit of perfection." He died April 28, 1762, having published two plays, which were never acted, entitled,

1. *Oliver Cromwell*. Hist. Play. 8vo. 1752.

2. *The Nice Lady*. C. 8vo. 1762.

GREEN, ROBERT. This author lived in the reign of Queen Elizabeth, and had a liberal education. He was first of St. John's College, Cambridge, where he took the degree of B. A. 1578; he afterwards removed to Clare Hall, and, in 1583, became M. A.; it is said, he was likewise incorporated at Oxford. He was a man of great humour and drollery, and by no means deficient in point of wit, had he not too often prostituted that happy, but dangerous, talent to the base purposes of vice and obscenity. In short, both in theory and practice, he seems to have been a most perfect libertine; for, although he appears to have been blessed with a beautiful, virtuous, and very deserving lady to his wife, yet we find that he basely abandoned her, and a child which she had borne him, to penury and distress, lavishing his fortune and substance on harlots and common prostitutes. Unable, however, to maintain the expenses which the unlimited extravagance of those wretches necessarily drew him into, he was obliged to have recourse to his pen for a maintenance; and indeed we think he is the first English poet that we have on record as writing for bread. As he had a great fund of that licentious kind of wit, which would most strongly recommend his works among the rakes of that age, his writings sold well, and afforded him a considerable income: till at length,

after a course of years spent in dissipation, riot, and debauchery, whereby his faculties, his fortune, and constitution, had been destroyed, we find him fallen into a state of the most wretched penury, disease, and self-condemnation. Nor can there be a stronger picture of the miserable condition of a being thus pinched to repentance by the gripping hand of distress, than a letter which, in the decline of life, he wrote to his much-wronged wife, and which, though too long to be here inserted, may be seen in Theoph. Cibber's *Lives of the Poets*, vol. i. p. 89; by which it appears, that he found himself deserted even by the very companions of his riots, destitute of the common necessities of life, and, in consequence of a course of repeated falsehoods, perjuries, and profaneness, become an object of general contempt and detestation.

His letter is truly a penitential, and, it is to be hoped, a sincere one*; yet, from the titles of some of his later works, such as GREEN's *Never too late*, in two parts; GREEN's *Farewell to Folly*; GREEN's *Groatworth of Wit*, &c. he seems to have chosen to assume the habit of a penitent, as if he were desirous of bringing himself back into the good opinion of the world, by an acknowledgment of those faults which had been too openly committed for him to deny, and by the appearance of an intended reformation. Wood, in his *Fasti*, vol. i. p. 137, tells us, that our author died in 1592, of a surfeit gotten by eating too great a quantity of pickled herrings, and

* We must observe, however, that this letter is called (by Nash, in his *Apologie of Pierce Penilesse*, 1593) a forgery.

drinking Rhenish wine with them; a death which seems, in even poetical justice, to be the proper conclusion of a life spent as his had been. At this feast, his friend Thomas Nash, hereafter mentioned, was likewise present. His works of different kinds are very numerous; but as to his dramatic ones, there are many difficulties that stand in the way of coming, with any degree of certainty, at a knowledge of them. The following are undoubtedly by him:

1. *The History of Friar Bacon and Friar Bongay*. 4to. 1594.

2. *The History of Orlando Furioso, one of the twelve Pieres of France*. 4to. 1594.

3. *The Comical History of Alphonsus King of Arragon*. 4to. 1599. (Oldys's MS. notes on Langbaine.)

4. *The Scottishe Story of James the Fourthe slaine at Floddon, intermixed with a pleasant Comedie, presented by Oberon King of the Fairies*. 4to. 1599. Entered in Stationers' Hall 1594.

5. *The History of Jobe*. N. P. This had been in the possession of Mr. Warburton.

He also joined with Dr. Lodge, in his comedy, entitled

A Looking-glass for London and England.

But Winstanley, besides these, has attributed one entire play to him, called

Fair Emm. C. 4to. 1631.

which, however, is printed anonymously; and asserts, that he was concerned with Dr. Lodge in the composition of four other dramatic pieces, called

Lady Alimony. C.

Laws of Nature. C.

Liberality and Prodigality. C.

Luminalia. M.

But for our opinion in regard to

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these, see further in the account of Dr. Lodge.

Antony Wood says, that Green was also author of another piece, which he (Wood) had seen, called *Planetomachia*. C. 4to. 1585.

Wood also tells us, that Mr. Green having reflected on Gabriel Harvey in several of his writings, Harvey, not being able to bear his abuses, did inhumanly trample upon him when he lay full low in his grave, even as Achilles insulted the dead body of Hector.

The following elegant lines are extracted from a pamphlet published by Gabriel Harvey, after Green's death, entitled "Four Letters, and certain Sonnets: Especially touching Robert Greene, and other Parties by him abused." 4to. 1592.

Robertus Grenus, utriusque Academicæ Artium Magister, de Scipio.

"Ille ego, cui risus, rumores, festa, pulchre,

"Vana libellorum scriptio, vita fuit:

"Prodigus ut vidi Vetr, Æstatemque furoris,

"Autumno, atque Hyemi, cum cane dico vale.

"Ingenii bullam; plumam Artis; fistulam amandi;

"Eæque non misero plangat avena tono?"

GREEN, RUPERT. Of this dramatic infant it will be enough to say, that he is the son of Valentine Green, the mezzotinto scraper, and himself an artist in some repute. He produced before he was nine years old a tragedy, called

The Secret Plot. 12mo. 1777.

GREFFULHE, M^a. a merchant in the city, is the reputed author of,

1. *The Portrait of Cervantes.* F. 1808. N. P.

2. *Is he a Prince?* F. 1809. N. P.

GREGORY, GEORGE, D. D. was

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born in Ireland, his father being prebendary of Ferns; who dying when our author was but twelve years old, his mother, a native of Lancashire, removed to Liverpool, where she placed her son in a school, which was superintended by an excellent mathematician, named Holden. He afterwards passed two years in Edinburgh, where he made the mathematical and physical sciences his great objects of attainment. On his return to Liverpool, he took orders, and was ordained to the curacy of Liverpool; where he soon after contributed to a periodical work some miscellaneous essays, in which he exposed the inhumanity and impolicy of the slave-trade.

In 1782, on his removal to London, he was appointed curate of Cripplegate. Three years after he became better known by the publication of a volume of *Essays, Historical and Moral*. The success of this work occasioned a demand for two subsequent editions. Besides his literary reputation, Dr. Gregory now attained celebrity in his clerical functions. From this popularity, though he derived little emolument, he could not, on some occasions, fail to receive heart-felt pleasure. The curacy of Cripplegate, in consequence of the heavy duties attached to it, he had been compelled to resign; but in 1785 he was recalled to this church, by the earnest wishes of his congregation, who unanimously elected him their morning-preacher. At the same time he officiated at St. George's, Botolph Lane; delivered lectures at the Asylum, and weekly lectures at St. Antholin's. In 1789 he published his *Translation of Lowth's Lectures on the Sacred Poetry of the Hebrews*.

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In 1789, shortly after his marriage with Miss Nunnes, Dr. Gregory canvassed for the office of chaplain to the Asylum, which he lost by one vote; more from the too sanguine confidence of his friends, than from want of support. In the evening of the same day, with that dignified self-possession which never forsook him, he preached at St. Antholin's, extempore, from the text, "Put thy trust in the Lord, and he shall yet give thee the desires of thine heart." A volume of *Sermons*, previously published by him, was re-edited this year; also the *Life of Chatterton*, for whose fate he felt the most sincere commiseration. The four following years formed the most active part of his life. He conducted a critical work, and was connected with several publications of various kinds. Yet, amidst all these cares and avocations, he published his *Church History*, a new translation of *Tellmachus*, and *The Economy of Nature*. This work was intended to supply the elemental parts of physical science. Its success was such, that a third edition of it was published in 1804. In that year, through the interest of Mr. Addington, now Lord Sidmouth, Dr. Gregory was presented by His Majesty to the living of Westham, in Essex. He had previously obtained from the Bishop of London a small prebendary in the cathedral of St. Paul's, which he resigned on being preferred to the rectory of Stapleford, in Herts, by the same hand.

In his retreat from the metropolis, he found leisure to superintend the progress of an *Encyclopædia of Arts and Sciences*. On dismissing this task, he employed himself in revising and correcting

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a volume of *Lectures on Chemistry*. His next labour was the revision of two volumes of *Letters on Literature and Taste*; but this labour was destined to be his last.

He expired on the evening of March 12, 1808, and was buried in his parochial church of Westham, on Monday the 21st.

We are informed that Dr. Gregory was author of

The Siege of Jerusalem. Trag.

GREVILLE, SIR FULK, LORD BROOK. This right honourable author was son to Sir Fulk Greville, the elder, of Beauchamp Court, in Warwickshire, and descended from the ancient family of the Grevilles, who, in the reign of Edward III. were seated at Cambden in Gloucestershire. He was born in 1554, the same year with his friend Sir Philip Sidney, and received his education at Trinity College, Cambridge; from whence, on his removal to court, he soon grew highly in favour with Queen Elizabeth, nor stood less in the esteem of her successor James I. who, at his coronation, created him Knight of the Bath; in 1615, made him Chancellor of the Exchequer; and, in the 17th year of his reign, raised him to the dignity of the peerage, with the title of Baron Brook of Beauchamp's Court, and one of the gentlemen of the bedchamber. He was equally eminent for his learning and courage, in both which he greatly distinguished himself, and was one of the most particular intimates of the ingenious Sir Philip Sidney, whose life, prefixed to his celebrated romance the *Arcadia*, under the name of Philophilippos, was written by this gentleman. Besides this, he wrote a *Treatise of Human Learning*; a *Treatise of Wars*; and an *Inquisition upon*

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Force and Honour: all of which are composed in *sestines*, or stanzas of six lines each, the four first of which are alternate, and the last two rhyming to each other. His title to a place in this work, however, is founded on two dramatic pieces (both tragedies) which he wrote, entitled,

1. *Alaham*. T. Fol. 1633.

2. *Mustapha*. T. Fol. 1633.

Neither of these was ever acted, they being written strictly after the model of the ancients, with choruses, &c. and entirely unfit for the English stage.

This amiable man of quality lost his life in a tragical manner on the 30th of September, in the year 1628, being then seventy-four years of age, by the hands of one Haywood, who had spent the greater and best part of his time in his personal service; for which not thinking himself sufficiently rewarded, he expostulated with his master on it, they two being alone in his Lordship's bedchamber in Brook House, in Holborn (the spot of ground where Brook Street now stands). His remonstrances, however, being probably made with too much peremptoriness and an air of insolence, he received a sharp rebuke from his Lordship, which he immediately returned by giving him a mortal stab in the back, of which wound he died, but whether instantly or not, does not appear. The assassin, however, conceiving his own condition to be desperate, went into another room, and, having locked the door, fell on his sword. Thus, in order to evade the sentence of the law, he became himself the executioner of justice, receiving from his own hand that death which otherwise would have been inflicted on him by that of the common hangman.

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Lord Brook lies buried among the rest of his honourable ancestors, in Warwick church, under a monument of black and white marble, on which he is styled

"Servant to Queen Elizabeth,

"Counsellor to King James,

"and

"Friend to Sir Philip Sidney."

He died without issue, having never been married; and those who are desirous of reading his character more at large, may be further satisfied by perusing the account given of him by Fuller, in his *British Worthies*. (See Warwickshire, p. 127.)

GRIFFIN, BENJAMIN, was an actor as well as an author. He was the son of the Rev. Mr. Benjamin Griffin, rector of Buxton and Oxned, in the county of Norfolk, and chaplain to the Earl of Yarmouth. At the last-mentioned of these two places Mr. Griffin was born, in 1680, and received his education at the free-school of North Walsham, in the said county, founded by the noble family of the Pastons.

He was put apprentice to a glazier at Norwich; but acting being a more agreeable pursuit to him than glazing, he ran away from his master, and got initiated among a pack of strollers, who frequented that city in the year 1712; with whom, and in other companies, he arrived at considerable excellence, till, in the year 1714, he made one at the opening of the new theatre in Lincoln's Inn Fields. Here he gained great applause, and established a character to himself in the cast of parts which he commonly performed; which were always in low comedy, and mostly in the testy old men. In short, he in a few years became of so much consequence, that the managers of

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Drury Lane, notwithstanding they had already Norris and Johnson, who were still more excellent in the same way of playing, and therefore could make but little use of Mr. Griffin at their own house, found it, nevertheless, worth their while to buy off his weight against them in the rival theatre, by engaging him at a larger salary than he had hitherto had there; and, indeed, so intrinsically great was our author's merit, that though, in consequence of the circumstance above mentioned, he made his appearance but seldom, yet, whenever he did, it was constantly with applause; nor did the excellence of the above-mentioned actors by any means eclipse his, or seem to abate the favourable opinion the public had conceived of him, even when they at any time appeared on the stage together with him.

Mr. Chetwood, in his *British Theatre*, says, that Mr. Griffin removed to Drury Lane theatre in 1720; but this, we think, must be a mistake; as we find his comedy of *Whig and Tory* brought on in Lincoln's Inn Fields that year, which would hardly have been the case, had the author so lately quitted that theatre, and joined in an opposition, at that time of so much consequence, against them.

This author died Feb. 18, 1740, being the 60th year of his age, and left behind him five dramatic pieces, whose titles are as follow, viz.

1. *Injur'd Virtue*. T. 12mo. 1715.
2. *Love in a Sack*. F. 12mo. 1715.
3. *Humours of Purgatory*. F. 12mo. 1716.
4. *Masquerade*. F. 12mo. 1717.
5. *Whig and Tory*. C. 8vo. 1720.

GRIFFITH, ELIZABETH. This lady was a successful writer, who employed her attention on works of very different kinds, and generally to the increase of her reputation. She was of Welsh descent, and bore the same name before she married as she did afterwards. Her husband, Mr. Richard Griffith, who was also an author, was of a good family in Ireland.

The first performance in which she distinguished her talents, was her share in *The Letters of Henry and Frances*, which contained the genuine correspondence between her and her husband before their marriage, and for some years after. These manuscripts were published at the particular request of Margaret, late Countess of Cork, who was one of her friends and confidants in this connexion, which was at first kept secret on account of certain family reasons, as may be gathered from some of the letters. This collection has received the approbation of the generality of readers.

Mrs. Griffith was the author of *Essays to young married Women*; a volume, entitled *The Morality of Shakspeare's Drama illustrated*; besides several novels; and had been engaged in a variety of other performances. She also wrote the following dramatic pieces:

1. *Amana*. D. P. 4to. 1764.
 2. *The Platonic Wife*. C. 8vo. 1765.
 3. *The Double Mistake*. C. 8vo. 1766.
 4. *The School for Rakes*. C. 8vo. 1769.
 5. *A Wife in the Right*. C. 8vo. 1772.
 6. *The Times*. C. 8vo. 1780.
- Mrs. Griffith was also the translator of Beaumarchais',
7. *Barber of Seville*. C. 8vo. 1776.

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She died Jan. 5, 1793, at Mil-
lecent, in the county of Kildare,
Ireland. In the early part of her
life she attempted the stage in
Ireland; and, in the years 1753
and 1754, at Covent Garden.

GRIFFITH, RICHARD, husband
of the lady just mentioned, was
author of

Variety. C. 8vo. 1782.

GRIMALD, NICHOLAS, a native
of Huntingdonshire, was born in
1519, and received his first edu-
cation in Christ's College, Cam-
bridge, where having taken the
degree of B.A. he thence went
to Oxford, and was incorporated
there in the same degree in April
1542. In the next month he was
chosen probationer fellow of Mer-
ton College, being then in the
23d year of his age. In 1544, he
proceeded in arts; and 1547, when
the college of King Henry VIII.
was to be settled and replenished
with students, he was put in there
as a senior, or theologist. He was
author of a Latin play, called

Archipropheta. T. 8vo. 1548.

GRIMES, MR. This author was
a schoolmaster (said to have been
remarkable for exciting insurrec-
tions among his boys), and wrote
one small piece, performed by his
pupils at Cordwainers' Hall. It is
called

An Opera alluding to the Peace.
8vo. 1712.

GRIMSTON, WILLIAM, LORD
VISCOUNT. This nobleman, whose
title stands in the list of the Irish
peerage, was grandfather to the
present Lord Grimston. He was
born about 1692; and May 29,
1719, was created Baron of Dun-
boyne, in the county of Meath, in
Ireland, and Viscount Grimston.
At the age of thirteen years, while
at school, he wrote a play, which

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was never acted, but printed in the
year 1705; entitled

The Lawyer's Fortune. Com.
4to. [Reprinted in 8vo. and 12mo.
1736.]

It is true, this piece, so far from
having any dramatic merit in it,
is full of the grossest absurdities;
but when the infantine years of
its author come to be considered,
and that it might probably be
owing to the partiality of parents,
in the gratification of a childish
vanity, that it was ever published:
if it is, moreover, known, that
when, at a maturer time of life,
the author himself, on a review of
it, became sensible of its faults, he
took the utmost pains to call in
the impression, and prevent, if
possible, so indifferent a perform-
ance from standing forth in evidence
against even his boyish abilities,
surely a first fault, so amply re-
pent, might easily be forgiven,
and the asperity with which the
author has been treated on the ac-
count of it might well have been
spared.

Indeed, the public is scarce-
ly to be blamed for the ill-usage
he has received, as they would
probably have suffered this piece
to have died in obscurity, with
many others of equal merit, had
it not been for the malevolence of
the late Dutchess of Marlborough,
who, in the course of an opposi-
tion which she thought proper to
make to this worthy peer, in an
election for members of parlia-
ment, where his Lordship was a
candidate, caused a large impres-
sion of this play to be printed off,
at her own sole charge, and to be
dispersed among the electors, with
a frontispiece, conveying a most
indecent and unmannerly reflec-
tion on his Lordship's understand-

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ing, under the allegorical figure of an elephant dancing on the ropes. Pope also thought proper to abuse Lord Grimston in the following lines, alluding to the peer's residence at Gorbamby, near St. Albans:

"Shades that to Bacon did retreat afford,
"Are now the portion of a *booby Lord*."

And Swift says,

"The leaden crown devolv'd to thee,
"Great poet of the *Hollow Tree*."

The second title of his Lordship's comedy was, *Love in a Hollow Tree*; and in it the following line occurs:

"There let us rest our weary limbs, till
they more weary be."

Lord Grimston represented this contested borough, which was St. Albans, in the 3d, 4th, 5th, and 7th parliaments of Great Britain; and, by his behaviour while he continued in the House, his conduct in a rational and happy retirement after his quitting public affairs, and his prudent economy through life in the management of an estate, which, though a large one, was, at the time it descended to him, loaded with the incumbrance of numerous fortunes and heavy jointures saddled on it, gave ample proof of the injustice of the insinuations so artfully thrown out against him, and supported solely on this one trivial error of his childhood; and it is but justice to a valuable character, thus attempted to be injured, to conclude our account of him with the amiable portrait drawn of him by the author of the lives annexed to Whincop's *Scanderbeg*: "This nobleman (says that writer) is "a good husband to one of the "best of wives; an indulgent father to a hopeful and numerous "offspring; a kind master to his

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"servants, a generous friend, and
"an affable and hospitable neighbour."

He died on the 15th of October 1756.

GROVE, JOSEPH, is hardly entitled to a place in this work, being only the publisher of one of Shakspeare's plays. He was an attorney, and resided at Richmond, where he died March 27, 1764. He wrote *The Life of Cardinal Wolsey*, in 4 vols. 8vo. and other works. The play he republished was

Henry the Eighth. H. P. 8vo. 1758.

GROVE, W. To a writer of this name Mr. Egerton ascribes *The Faithful Shepherd*. Drama. Past. 8vo. 1782.

GRYS, LE. See LE GRYS, SIR ROBERT.

GUNNING, MISS, daughter of the late General Gunning, besides having written several novels, is the translator, from the French, of *The Wife with Two Husbands*. T. C. 8vo. 1803.

GWINNE, MATTHEW, was the son of Edward Gwinne, who descended from an ancient family in Wales, but dwelt at London. In the year 1574, he was elected a scholar of St. John's College, in Oxford, where he took the degree of B. A. on the 14th of May 1578, and was afterwards perpetual fellow of the college. He had the honour of being appointed master regent in July 1582, and read the music lecture. When he had taken his degrees in arts, he entered upon the physic line, and practised as a physician in and about Oxford several years. In 1588 he was appointed junior proctor of the university, and on July 17, 1593, was created doctor of physic. He obtained leave of the college,

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In 1595, to attend Sir Henry Unton, ambassador from Queen Elizabeth to the French court, and continued with him during his absence abroad.

Upon the settlement of Gresham College, he was chosen the first professor of physic about the beginning of March 1596, being one of the two nominated by the university of Oxford. On the 25th June 1604, he was admitted a candidate of the College of Physicians of London; at the beginning of 1605 was made physician of the Tower; and on 22d Dec. in the same year, was chosen a fellow of the college. He kept his professorship at Gresham College until Sept. 1607, when he quitted it, probably on his marriage.

After leaving Gresham College, he continued to practise physic with success in London, and was much esteemed both in the city and at court. He died, according to Wood, at his house in Old Fish Street in 1627, though Dr. Ward says he was living in 1639, and that his name appeared in the *Pharmacopæia* printed in that year.

"He was (says Dr. Ward) a
"man of quick parts, a lively
"fancy, and poetic genius; had
"read much, was well versed in
"all sorts of polite literature, accurately skilled in the modern
"languages, and much valued for
"his knowledge and success in
"the practice of physic. But his
"Latin style was formed upon a
"wrong taste, which led him from
"the natural and beautiful sim-

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"plicity of the ancients, into
"points of wit, affected jingle,
"and scraps of sentences detached from old authors; a custom
"which at that time began to
"prevail both here and abroad.
"And he seems to have contracted this humour gradually, as it
"grew more in vogue; for his
"*Oratio in Laudem Musicæ* is not
"so deeply tinged with it as his
"*Orationes duæ*, spoken many
"years afterwards in Gresham
"College."

Besides several other pieces, he wrote two Latin plays, called,

1. *Nero*. T. 4to. 1603; 8vo. 1639.

2. *Vertumnus*; sive, *Annus re-vertens Oronii*. 4to. 1607.

GWINNET, RICHARD, of Great Shurdington, in Gloucestershire. The name of this gentleman became more familiar to the public, by means of his acquaintance with Mrs. Thomas, the celebrated Corinna, than by any merit of his own. He was the son of a Gloucestershire gentleman, and was seven years at Christchurch College, Oxford, under the tuition of Dr. Gastrell. He afterwards resided some time in the Temple, but did not follow the profession of the law, or any other; which seems to have been owing to an infirm constitution, that was too weak to permit him to reside in London. He died April 16, 1717, having produced one play, entitled

The Country Squire; or, *A Christmas Gambol*. C. 8vo. 1732.

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H. C. These initials are prefixed to
The Two Friends. D. 8vo. 1800.

H.—, ELEANOR. Of this lady we know no more than that she wrote

Matilda. D. 1803.

H. W. These initials are affixed to the dedication of

The Projectors. C. 8vo. 1737.

HABINGTON, WILLIAM. This gentleman, who flourished in the reign of King Charles I. was born on the 4th of Nov. 1605, at Handlip, in Worcestershire. Being of a Roman Catholic family, he was sent to receive the early parts of his education at Paris and St. Omer's, where he was very earnestly entreated to take on him the habit of a Jesuit. But an ecclesiastical life being by no means agreeable to his disposition, he resisted all their solicitations, and returned to England, where, by his own application, and the instruction of his father Thomas Habington, Esq. he made great proficiency in the study of history, and other useful branches of literature, and became, according to the account given of him by Wood, in his *Athen. Oxon.* a very accomplished gentleman.

His principal bent was to history, as is apparent from his writings; among which are some *Observations on History*, in 1 vol. 8vo. and a *History of Edw. IV.* written and published at the desire of King Charles I.: yet, for the amusement of some leisure hours, he wrote a considerable number of little love

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poems, published under the title of *Castara*, and a play, called *The Queen of Arragon.* Trag. Com. Fol. 1640. In Dodsley's *Collection.*

Of this he appears himself to have had a very diffident opinion; but having showed it to Philip, Earl of Pembroke, that nobleman was so much pleased with it, that he caused it to be acted at court, and afterwards to be published, though contrary to the author's inclination. Wood acquaints us, that, during the civil war, Mr. Habington (probably for the sake of preserving to himself that calm, which is ever most agreeable to a studious and sedentary disposition) temporized with those in power, and was not unknown to Oliver Cromwell: yet, it is probable, this temporizing was no more than a mere non-resistance; as we have no account of his having been raised to any kind of preferment during the Protector's government. He died November 30, 1654, being just entered into his 50th year. In the "*Complete History of England*," 1706, the first two volumes of which were compiled by Mr. Hughes the poet, Habington's *Life of Edward* is inserted, among other adopted lives.

HACKET, DR. JOHN (miscalled **LACKET** in the former edition), an English prelate, descended from an ancient family, and born in London, Sept. 1, 1592. He was admitted very young into Westminster school; and, in 1608, elected thence to Trinity College, in Cambridge. His uncommon

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parts and learning recommended him to particular notice ; so that, after taking the proper degrees, he was chosen fellow of his college, and became a tutor of great repute. One month in the long vacation, retiring with his pupil, afterwards Lord Byron, into Nottinghamshire, he there composed a Latin Comedy, which was twice acted before James I. entitled

Loyola. Printed in 12mo. 1648.

He took orders in 1618, and had singular kindness shown him by Bishop Andrews, and several great men : but, above all others, he was regarded by Dr. Williams, Dean of Westminster and Bishop of Lincoln, who, being appointed lord-keeper of the great seal in 1621, chose Hacket for his chaplain. In 1623, he was made chaplain to James I. and also a prebendary of Lincoln ; and the year following, upon the lord-keeper's recommendation, rector of St. Andrew's, Holborn, in London. His patron also procured him the same year the rectory of Cheam, in Surrey ; telling him, that he intended Holborn for wealth, and Cheam for health.

In 1625, he was named by the King himself, to attend an ambassador into Germany ; yet was dissuaded from the journey, by being told, that, on account of his severe treatment of the Jesuits in his *Loyola*, he would never be able to go safe, though in an ambassador's train. In 1628, he commenced D. D. ; and, in 1631, was made archdeacon of Bedford. His church of St. Andrew being old and decayed, he undertook to rebuild it, and for that purpose got together a great sum of money in stock and subscriptions ; but, upon the breaking out of the civil war, this was seized by the Parliament,

as well as what had been gathered for the repair of St. Paul's cathedral. March 1642, he was presented to a residentiary's place in St. Paul's, London ; but the troubles coming on, he had no enjoyment of it, nor of his rectory of St. Andrew's. Besides, some of his parishioners there having articulated against him, at the committee of plunderers, his friend Selden told him it was in vain to make any defence, and advised him to retire to Cheam, where he would endeavour to prevent his being molested. He was disturbed here by the Earl of Essex's army, who, marching that way, took him prisoner along with them ; but he was soon after dismissed, and from that time lay hid in his retirement at Cheam, where we hear no more of him, except that, in 1648-9, he attended in his last moments Henry Rich, Earl of Holland, who was beheaded for attempting the relief of Colchester.

After the restoration of Charles II. he recovered all his preferments, and was offered the bishopric of Gloucester, which he refused ; but he accepted shortly after that of Litchfield and Coventry, and was consecrated Dec. 22, 1661. The spring following he repaired to Litchfield, where, finding the cathedral almost battered to the ground, he set up in eight years a complete church again, better than ever it was before, at the expense of 20,000*l*. of which he had 1000*l*. from the dean and chapter : and the rest was of his own charge, and procured from benefactors. He hid out 1000*l*. upon a prebendal house, which he was forced to live in, his palaces at Litchfield and Eccleshall having been demolished during the civil war. He added to

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Trinity College, in Cambridge, a building called Bishop's Hostel, which cost him 1200*l.* ordering that the rents of the chambers should be laid out in books for the college-library. Besides these acts of munificence, he left several benefactions by will; as 50*l.* to Clare Hall; 50*l.* to St. John's College; and all his books, which cost him about 1500*l.* to the university library. He died at Litchfield, October 21, 1670, and was buried in the cathedral, under a handsome tomb, erected by his eldest son Sir Andrew Hacket, a master in chancery; for he was twice married, and had several children by both his wives.

He published only the comedy of *Loyola* above mentioned, and *A Sermon preached before the King, March 22, 1660*; but, after his decease, *A Century of his Sermons upon several remarkable Subjects* was published by Thomas Plume, D. D. in 1675, folio; and, in 1693, *The Life of Archbishop Williams*, folio, of which an improved abridgment was published in 1700, 8vo. by Ambrose Philips. He intended to have written the Life of James I. and for that purpose the lord-keeper Williams had given him Camden's MS. notes or annals of that King's reign; but, these being lost in the confusion of the times, he was disabled from doing it. He was a man of great acuteness, and applied himself to all parts of learning, but could never make himself master of the oriental languages. He was deeply versed in ecclesiastical history, especially as to what concerned our own church. In the university, when young, he was much addicted to school-learning; but grew afterwards weary of it, as being full of shadows without substance,

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and containing horrid and barbarous terms, more fit, he would say, for incantation than divinity. He was a man of exemplary conduct, and as remarkable for virtue and piety as for parts and learning.

A writer in *The Gentleman's Magazine* (Feb. 1783) relates the following anecdote of our author's ecclesiastical intrepidity:

"Amidst all the tyrannies, sequestrations, and pillages, made upon the church of England, Dr. John Hacket showed himself its adherent and hero, and offered his body even to martyrdom; rather than disobey its ordinances. He was, at the beginning of the civil war, rector of St. Andrew's, Holborn; and when the Parliament, as the Commons alone called themselves, had voted down the liturgy of the church of England, and forbidden the use of it under the severest penalties, Dr. Hacket continued to read, as before, the daily service; and, though a serjeant with a trooper rushed into the church, commanding him with threats to desist, he, with a steady voice and intrepid countenance, continued; on which the murderous bigot thrust his pistol to his head, threatening him with instant death: the undaunted priest calmly replied, 'Soldier, I am doing my duty, do you do yours;' and with a still more exalted voice read on. The soldier, abashed, left the church."

HAILES, LORD, one of the lords commissioners of justiciary in Scotland (formerly Sir David Dalrymple), born at Edinburgh Oct. 28, 1726, is said to have been the author of

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The Little Freeholder. D. Ent. 12mo. 1790.

His Lordship also wrote three papers in *The World*, viz. Nos. 140, 147, and 204; *Annals of Scotland*, 2 vols. 4to. 1776, and 1779; *Disquisitions concerning the Antiquity of the Christian Church*, 1783; and *An Inquiry into the secondary Causes which Mr. Gibbon has assigned for the rapid Growth of Christianity*, 4to. 1786. To *The Mirror*, a periodical paper published in Scotland, his Lordship likewise contributed five papers, and part of a sixth; viz. Nos. 62, 75, 86, 97, 98, and part of 46.

He died Nov. 29, 1792; having written many other works, of which a list may be seen in the new edition of *The Encyclopædia Britannica*.

HAINES, JOSEPH (commonly called COUNT HAINES). This gentleman was a very eminent low comedian, and a person of great facetiousness of temper and readiness of wit. When, or where, or of what parents, he was born, are particulars about which the historians of his life are totally silent. It is certain, however, that the earlier parts of his education were communicated to him at the school of St. Martin's in the Fields, where he made so rapid a progress as to become the admiration of all who knew him.

From this place he was sent, by the voluntary subscription of a number of gentlemen, to whose notice his quickness of parts had strongly recommended him, to Queen's College, Oxford, where his learning and great fund of humour gained him the esteem and regard of Sir Joseph Williamson, who was afterwards Secretary of State, and Minister Plenipotentiary at the concluding of the peace of

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Ryswick. When Sir Joseph was appointed to the first of those high offices, he took our author as his Latin secretary. But taciturnity not being one of those qualities for which Haines was eminent, Sir Joseph found that, through his means, affairs of great importance frequently transpired, even before they came to the knowledge of those who were more immediately concerned in them. He was, therefore, obliged to remove him from an employment for which he seemed so ill calculated: he recommended him, however, to one of the heads of the university of Cambridge, where he was very kindly received; but a company of comedians coming to perform at Stourbridge fair, Mr. Haines took so sudden an inclination for their employment and way of living, that he threw away his cap and band, and immediately joined their company.

It was not long, however, before the reputation of his theatrical abilities procured him an invitation to the Theatre Royal in Drury Lane, where his inimitable performance on the public stage, together with his vivacity and pleasantry in private conversation, introduced him not only to the acquaintance, but even the familiarity, of persons of the most exalted abilities, and of the first rank in the kingdom; insomuch, that a certain noble Duke, being appointed ambassador to the French court, thought it no disgrace to take Joe Haines with him as a companion; who being, besides his knowledge of the dead languages, as perfect master of the French and Italian, as if he had been a native of the respective capitals of Paris and Rome, was greatly caressed by many of the French nobility.

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On his return from France, where he had assumed the title of *Count*, he again applied himself to the stage, on which he continued till 1701; on the 4th of April in which year he died of a fever, after a very short illness, at his lodgings in Hart Street, Long Acre, and was buried in the church-yard of St. Paul's, Covent Garden.

There is one dramatic piece, said to be his, entitled

A Fatal Mistake. P. 4to. 1692.

But the composition of it is so very miserable, that most of the writers seem inclined to acquit him of being the author of it. Yet we know not whether that is quite a sufficient reason for so doing; as it is by no means uncommon to find, among men of professed drollery, that the manner is much more than the matter; and the table, as Shakspeare has it, is often set in a roar, by jokes, which, if repeated, without the immediate humour of the speaker to accompany them, would scarcely excite a smile, unless of contempt. And it is remarkable of the very person we are now treating of, that some of his prologues and epilogues, which used to force thunder-claps of applause from the audience, when spoken by himself, and according to his own conceptions in the writing of them, appear but flat and insipid when we come to read them in the closet. We do not mean this; however, in any degree to depreciate Mr. Haines's merit: That he possessed a great share of genuine wit, we do not in the least question; and although every jest-book will furnish numbers of droll turns of humour, which are said to have come from him, we think we cannot better close this account of him, than by the repetition of one undoubtedly

authentic bon-mot of his, handed down to us by his contemporary Colley Cibber, who, in his *Apology*, relates this story: "Joe Haines (says he), being asked what could transport Collier into so blind a zeal for the general suppression of the stage, when only some particular authors had abused it; whereas the stage, he could not but know, was generally allowed, when rightly conducted, to be a delightful method of mending our morals?"—"For that very reason (replied Haines): Collier is by profession a moral-mender himself; and two of a trade, you know, can never agree."

HALL, ROBERT, was author of *The Old Quizzes*. M. F. 12mo. 1779.

HALLAM, A. This gentleman translated *The Beggar's Opera* into French, under the title of

L'Opera du Gueux; avec les Chansons, sur les Airs Anglois. Représentée sur le Petit Théâtre François dans Marché au Foin. 8vo. 1750.

HALLORAN, L. H. under the assumed name of *Philo-Nauticus*, wrote

The Female Volunteer. Dr. 8vo. 1801.

HAMILTON, CHARLES. Of this person we know no more than that he was author, or rather translator, of

The Patriot. Trag. 8vo. N.D. [1784.]

HAMILTON, NEWBURGH. This gentleman lived in the family of the Duke of Hamilton; and was probably related to his Grace. He wrote three pieces, entitled,

1. *Doating Lovers*. Com. 12mo. 1715.

2. *Petticoat Plotter*. Far. 12mo. 1720.

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Neither of these pieces met with success. The first of them, however, was supported through three performances, for the sake of the author's benefit, whose interest was so strong, and his acquaintance so extensive, that he was enabled to lay the pit and boxes together, at the advanced price of six shillings for each ticket.

3. *Sampson*. Orat. 4to. 1743.

HAMMOND, WILLIAM. This writer is mentioned no where but in *The British Theatre*; where he is said to have been a young gentleman in the army, and to have written a dramatic piece, of one act, entitled

The Preceptor. Ball. Opera. 12mo. 1740.

HARBACH, WILLIAM, announced, about twenty-five years ago, as intended for speedy publication,

The Roman Daughter. T. Not printed, we believe.

HARDHAM, JOHN. This author, when living, was well known among persons of genius and taste. He was born at Chichester, and bred a lapidary or diamond-cutter; but afterwards became more eminent in another profession, being at the time of his death possessed of the greatest snuff-trade in or about this metropolis. His shop was at the Red Lion, near Fleet Market, in Fleet Street. Besides this, he had for some years been principal numberer and under-treasurer to the Theatre Royal in Drury Lane. What Mr. Hardham's advantages from education were, we never heard; but, by the dint of strong natural parts, and good breeding, he rendered himself agreeable to numbers of the most considerable wits and critics of the age; and even himself made one attempt in the dramatic way, which, although, we believe, it was not even in-

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tended for the stage, is in print, and is far from being devoid of genius or poetical imagination. It is entitled

The Fortune Tellers. A Medley. 8vo. N. D.

Mr. Hardham, however, was at once a patron and preceptor to many of our candidates for histrionic laurels. He was therefore seldom without embryo Richards and Hotspurs strutting and bellowing in his dining-room, or the parlour behind his shop. The latter of these apartments was adorned with heads of most of the persons celebrated for dramatic excellence, and to these he frequently referred in the course of his instructions.

There is one circumstance, however, in his private character, which deserves a more honourable rescue from oblivion. His charity was extensive in an uncommon degree, and was conveyed to many of its objects in the most delicate manner. On account of his known integrity (for he once failed in business more creditably than he could have made a fortune by it), he was often intrusted with the care of paying little annual stipends to unfortunate women, and others who were equally in want of relief; and he has been known, with a generosity almost unexampled, to continue these annuities, long after the sources of them had been stopped by the deaths or caprices of the persons who at first supplied them. At the same time he persuaded the receivers that their money was remitted to him as usual through its former channel. Indeed his purse was never shut even to those who were casually recommended by his common acquaintance. He died in September 1772, and, by his will, bequeathed

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the interest of twenty thousand pounds to a female, who, after the death of his wife, had gained but too strong an ascendancy over him; and at her decease the principal, &c. to his native city, to lessen the poor's rates there. The consequence is, that the rates are very much lowered; but the rents of houses are, on that account, so much increased, that the gift has been a detriment, instead of an advantage.

These particulars, which reflect such honour on Mr. Hardham's memory, deserve to be as generally known as his popular sort of snuff, entitled 37; a combination of figures which, in the public opinion, continues to stand at least as high as did once the political number 45.

HARDING, SAMUEL, was the son of Robert Harding, of Ipswich, in Suffolk. He was born in the year 1618; and, as Wood says, became a sojourner of Exeter College, Oxford, in the year 1634, where, in 1638, he took one degree in arts. He afterwards became chaplain to a nobleman; and about the beginning, or in the heat of the civil war, died; having written one play, called

Sicily and Naples; or, *The Fatal Union*. T. 4to. 1640.

HARPER, SAMUEL. An author now unknown. He published one play, called

The Mock Philosopher. C. 12mo. 1737.

HARPLEY, T. An author only known to us as having published,

1. *The Genius of Liverpool*. Dr. 8vo. 1790.

2. *The Milliners*. Burl. 8vo. 1790.

3. *The Triumph of Fidelity*. Dr. in Rhyme. 8vo. 1790.

HARRIS, JAMES, author of those four valuable works, en-

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titled, (1.) *Three Treatises*; 1st, *Concerning Art*; 2d, *Music, Painting, and Poetry*; and 3d, *Happiness*. (2.) *Hermes; A Philosophical Enquiry concerning Universal Grammar*. (3.) *Philosophical Arrangements*. (4.) *Philological Enquiries*. He was one of the sons of a gentleman of the same name by Lady Elizabeth his wife, third daughter of Anthony second Earl of Shaftesbury, and sister to the celebrated author of *The Characteristics*. He was born in the Close of Sarum, July 20, 1709, and educated under the Rev. Mr. Hill, master of the public grammar-school there. From thence he went, in 1726, to Wadham College, in Oxford, as a gentleman commoner, but did not receive any degree. We do not find that he ever took any active part in public life until 1761, when he was elected M.P. for Christ Church, Hants. In the year 1762 he was nominated one of the Lords of the Admiralty; which he soon gave up; and, on the 16th of April 1763, was appointed to a seat on the Treasury bench; a post which he held until July 12, 1765. In 1774, he was appointed Secretary and Comptroller to the Queen; in which situation he continued until his death, Dec. 22, 1780. He was the author of one small piece, called

The Spring. Past. 4to. 1762.

His life and works have been published by his son, the Earl of Malmesbury, in 2 vols. 4to. 1801.

HARRIS, JOSEPH. This person (probably a seal-engraver by trade, as, on the accession of Queen Anne, he was appointed engraver to the Mint) was a comedian, but of no great reputation in his profession. Yet, as Jacob informs us, by the assistance of his friends,

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he aimed at being an author, and produced the four following dramatic pieces; all of which seem to have miscarried in the representation, viz.

1. *The Mistakes*. T. C. 4to. 1691.

2. *The City Bride*. C. 4to. 1696.

3. *Love's a Lottery, and a Woman the Prize*. C. 4to. 1699.

4. *Love and Riches reconciled*. M. 4to. 1699.

HARRISON, LIEUTENANT NICHOLAS BACON, of the Marines, published one drama:

The Travellers. C. 8vo. 1788, 1789.

HARRISON, THOMAS, was minister of the dissenting congregation in Little Wild Street. On March 16, 1728-9, he preached the funeral sermon of Dame Mary Page, at Devonshire Square. He afterwards conformed, and received episcopal ordination from the bishop of London, Sept. 14, 1729, at St. Leonard's Foster Lane, and preached a recantation sermon there. He, on the 15th of Feb. 1729, preached a sermon at Ratcliffe, in Leicestershire, on his introduction to that cure; and all these sermons are in print. He is also the author of one drama, called

Belteshazzar; or, *The Heroic Jew*. D. P. 12mo. 1727.

HARRISON, WILLIAM. This author was a man of mean employment, being by trade no other than a patten-maker. Yet he was esteemed to be master of excellent natural parts. He wrote one play, which, though it was never acted, probably from want of interest, is far from being devoid of merit; it is entitled

The Pilgrims. D. E. 4to. 1701.

HARROD, W. This writer was

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a Kentish man, born in the town which he has celebrated in a descriptive poem, called *Sevenoaks*. 4to. 1753. He likewise wrote one play, viz.

The Patriot. T. 8vo. 1769.

HART, CHARLES. A Scotch gentleman, who produced one play, acted at Edinburgh, called

Herminius and Espasio. T. 8vo. 1754.

HARTSON, HALL, was a native of Ireland; and, if our information be not erroneous, was brought up at the university of Dublin in the lowest rank of students. He was patronized, however, by the celebrated Dr. Leland, who is supposed to have afforded him material assistance in the only dramatic piece he has written. He quitted his country in the character of tutor to a young gentleman of fortune, whom he accompanied to London. Before he had attained the age of thirty, he had made the tour of Europe three times, and was deemed a young man of fine parts, great accomplishments, and amiable manners. He became acquainted with the celebrated Hugh Boyd, who invited him to his house at Kenton Green, that he might have the benefit of change of air, being then of a consumptive habit; but his malady was too far advanced to admit of any cure. After being many weeks at Kenton Green, Mr. Hartson returned to town, and died in a few days (March 1773), without leaving any other effects than a few manuscript poems and plays to Griffin the bookseller, whom he had appointed his executor, and to whom he had been probably indebted. Boyd, knowing Hartson's distressed circumstances, called on Griffin, the moment he heard of his death, and humanely offered his services.

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Griffin begged he would order and manage the funeral; which, though at that time as much embarrassed as had been his deceased friend, he generously did, and for which Griffin afterwards refused to pay; pleading, in excuse, that the manuscripts were of no value. Not long before his death he published a poem, entitled *Youth*. He also wrote

The Countess of Salisbury. T. 8vo. 1767.

HARWOOD, THOMAS, educated at Eton; afterwards of University College, Oxford, and master of Lichfield school. He published *Annotations on Genesis*, in one volume, 8vo. 1789; two volumes of *Sermons*, 1794; and a 4to. volume (1797) called *Alumni Etonenses*; containing an account of the members of Eton College, from the year 1443 to 1797. His claim to a place in the present work arises from his having published one play, viz.

The Death of Dion. T. 8vo. 1787.

He was author of several letters in *The Gentleman's Magazine*, with the signature of *Clio*. He also penned *Observations on the Writings of Dr. Johnson*; but we know not whether these were ever published. He likewise wrote a tragedy which was performed at the Norwich Theatre in 1787, but we have not heard its title. The author was then resident at Lavenham, near Sudbury, Suffolk.

HATCHETT, WILLIAM. This author was a performer on the stage, though he seems never to have risen to much eminence in that profession. He acted a part in his first play, as did Mrs. Haywood, with whom he lived upon terms of friendship, and joined with her in converting Fielding's

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Tom Thumb into an opera. Besides this, he was the author of,

1. *The Rival Father*; or, *The Death of Achilles*. T. 8vo. 1730.

2. *The Chinese Orphan*. H. T. 8vo. 1741.

HATHWAYE, RICHARD. To this author are ascribed the following dramas:

1. *Arthur, King of England*. Play. 1598. N. P.

2. *As Merry as may be*. Play. 1602. N. P.

3. *The Black Dog of Newgate*. Play. 1602. N. P.

4. *The Boast of Billingsgate*. P. 1602. N. P.

5. *The Fortunate General*. French History. 1602. N. P.

HAUGHTON, WILLIAM, wrote the following dramatic pieces:

1. *A Woman will have her Will*. Play. 1578. 4to. 1631. [See *Englishmen for my Money*, in Vol. II.]

2. *The Arcadian Virgin*. Play. 1599. N. P.

3. *John Cox*. Tr. 1599. N. P.

4. *Poor Man's Paradise*. P. 1599. N. P.

5. *Spanish Morris*. P. 1599. N. P.

6. *Thomas Merry*. T. 1599.

7. *The English Fugitives*. P. 1600. N. P.

8. *Ferrex and Porrex*. P. 1600. N. P.

9. *Robin Hood's Penn'orths*. P. 1600. N. P.

10. *Seven Wise Masters*. P. 1600. N. P.

11. *Strange News out of Poland*. P. 1600. N. P.

12. *The Conquest of Spain*. 1601. N. P.

13. *The Conquest of the West Indies*. P. 1601. N. P.

14. *Judas*. P. 1601. N. P.

15. *Proud Woman of Antwerp*. P. 1601. N. P.

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16. 17. *Six Clothiers of the West*.
P. In two Parts. 1601. N. P.
18. *Six Yeomen of the West*. P.
1601. N. P.
19. *Thomas Dough*. P. 1601.
N. P.
20. *Thomas Strowde*. P. 1601.
21. *William Cartwright*. P.
1602. N. P.
22. *Patient Grissel*. C. 4to.
1603.

HAUSTED, PETER. This gentleman was born at Oundle, in Northamptonshire, towards the beginning of the reign of King James the First. He received his education at Queen's College, Cambridge, where, after passing through the proper exercises, he took his degree as master of arts; and, after quitting the university, entering into holy orders, he became, first, curate of Uppingham, in Rutlandshire; afterwards rector of Hadham, in Hertfordshire, and vicar of Gretton, in Northamptonshire, where he accounted for the first fruits, March 13, 1639. In 1641, he had a degree of doctor of divinity conferred on him.

On the breaking out of the civil wars, he was made chaplain to Spencer Earl of Northampton, to whom he adhered in all his engagements for the royal interest, and was with him in the castle of Banbury, in Oxfordshire, at the very time it made so vigorous a defence against the Parliament's force. In that castle, as Wood, in his *Fasti*, informs us, Dr. Hausted concluded his last moments in the year 1645, and was buried within the precincts of it, or else in the church belonging to Banbury.

Both Langbaine and Wood give this author the character of a very ingenious man, and a good poet; all the testimonials we have extant of the latter character are, a trans-

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lation of Thorius's *Hymnus Tabaci*, and two dramatic pieces, the first of which, it is pretty apparent from the very title-page, met with but indifferent success. They are entitled,

1. *The Rival Friends*. C. 4to.
1632.

2. *Senile Odium*. C. 12mo. 1633.

HAVARD, WILLIAM. This gentleman was an actor belonging to the Theatre Royal in Drury Lane. He was the son of a vintner in Dublin, and served his time as apprentice to a surgeon; but, having an early inclination for the stage, he quitted the profession he was intended for, and engaged himself first at the theatre in Goodman's Fields, from whence he removed to the Theatres Royal, in both of which he was at different times received. As an actor, he stood in very good estimation with the public. His person was comely and genteel, his voice clear and articulate, and his critical judgment, and perfect understanding of the meaning of his author, shone forth conspicuously in every part he performed. He did not want feeling; but, from a degree of monotony, which seemed natural to his voice, he sometimes fell short with respect to impassioned execution. He was, however, always decent, sensible, and perfect, and acquired an ease in his manner and deportment, which it is uncommon to meet with, and which rendered him, if not a capital, at least a very useful, performer; and if, on any occasion, necessity or accident threw him into parts which might appear above the rank of characters which he usually filled, he constantly made way through them with less disgust than some performers would have done, who,

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with greater particular beauties, intermingled an equal number of glaring deformities.

As an author, Mr. Havard stood nearly in the same predicament that he did as an actor; for, though much inferior to our first-rate dramatists, he was at the same time as greatly superior to many whose pieces have even met with success. Good sense, correctness, and sensibility, ran through his writings; and though he did not astonish us with the sublime flashes of a Shakspeare, or touch our hearts with the tender sensations of an Otway, yet he neither started out into the puerile bombast of a Banks, nor sunk into the unimpassioned prosaic coldness of a Trapp. In a word, the sensible lesson of the *medio tutissimus ibis* seemed to be the rule of Mr. Havard's conduct, both on the stage and in the study; and, indeed, he appeared to have sufficiently availed himself of an adherence to this maxim; the silent attention constantly paid to his performance in the theatre avouching the truth of it on the one hand; and the success his dramatic pieces, especially one of them, met with on their representation, evincing it on the other. The names of his plays, which are four in number, are as follow:

1. *Scanderbeg*. T. Svo. 1733.
2. *King Charles the First*. H.T. Svo. 1737.
3. *Regulus*. T. Svo. 1744.
4. *The Elopement*. F. 1763. N. P.

Mr. Havard was moreover, in his private character, extremely amiable; being polite, humane, and friendly. In a word, he was generally esteemed and beloved by all who knew him. He continued on the stage until the year 1769; when, finding the infirmities of

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age increasing, he took leave of the theatre in form, in an epilogue written and spoken by himself, after the play of *Zara*, in which Mr. Garrick acted for his benefit. He retired first to Islington; but being there not so near his friends as he wished, he returned to the lodgings he had formerly occupied in Tavistock Street, where, after a lingering illness, he died the 20th of February 1778, at the age of 69 years, and was buried in Covent Garden churchyard, under a stone, with the following epitaph, written by Mr. Garrick, as "A Tribute to the Memory of a Character he long knew and respected:

'An honest man's the noblest
work of God.'

Havard from sorrow rests beneath this
stone;

An honest man—below'd as soon as
known;

Howe'er defective in the mimic art,
In real life he justly play'd his part!
The noblest character he acted well,
And Heav'n applauded—when the curtain fell."

Previous to Mr. Havard's benefit, in 1752, the celebrated Henry Fielding inserted the following eulogium on him, in *The Covent Garden Journal*, No. 28:

"Mr. Havard is the successor
"of the first Mr. Mills, in most of
"his parts on the stage, and he
"no less resembles the character
"of Mr. Mills in his life, being a
"sober, worthy, honest man.

"The good judgment of the
"managers shows itself therefore
"in their disposition of those parts
"to Mr. Havard's share, where
"all the amiable qualities of hu-
"man nature are to be displayed;
"since he who exerts these qua-
"lities in private life is the most
"likely to represent them well on
"the stage; such are Horatio,
"the Friar, in *Romeo and Juliet*,

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" &c. Mr. Havard says, Mr. Garrick always acts the part of my friend, and whether on the stage or off I never desire a better.

" Characters of this kind (as well the real as the personated) seldom strike us in a very glaring light, or carry off any loud applause on the theatre or in the world; but in both cases they never fail to please the good and truly judicious; and in both cases there must be great merit to preserve such a character, and to support it well throughout. I have heard it further said of Mr. Havard, that no man feels an obligation with more warmth, while none can be less susceptible of any little injury done to his theatrical abilities. Here another parallel may be drawn between this amiable kind of character in life, and on the stage. In both it is often oppressed by the forward, the insolent, and the worthless. I am afraid Mr. Havard hath experienced some such treatment, in having his benefit so long postponed; since, except Mr. Garrick, I do not know that he hath any superior in tragedy, at that house.

" However my readers may agree with me in this, there are few, I am convinced, who will not think it a great addition to their entertainment, on Saturday next, to reflect that they are contributory to the ease and to the happiness of a sensible, modest, and good-natured man; and of that family of which he is the worthy master."

HAWKER, ESSEX. This author was a performer at the Theatre in Lincoln's Inn Fields, and produced one piece, called

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The Country Wedding and Skimington. T. C. P. F. O. 8vo. 1729. Afterwards called

The Wedding.

HAWKESWORTH, —, a gentleman of Trinity College, Cambridge, is the reputed author of a Latin play, acted before King James, and called

Labyrinthus. C. 12mo. 1636.

HAWKESWORTH, JOHN, LL.D. This gentleman was born in the year 1716. Early in life he was clerk to an attorney. He was likewise of the sect of Presbyterians, and a member of the celebrated Tom Bradbury's meeting, from which he was expelled for some irregularities. He afterwards devoted his attention to literature, and became an author of considerable eminence. In 1746, 7, 8, and 9; he was a poetical contributor to *The Gentleman's Magazine*, under the fictitious name of *Greville*. We must also mention his translation of *Telamachus*, 4to. and his novel of *Almorán and Hamet*. He likewise distinguished himself as editor and chief writer of a series of periodical essays, under the title of *The Adventurer*. His degree of LL.D. was given him, *honoris gratia*, by Archbishop Herring. He would have practised in the commons; but that was opposed by the university doctors. The story of his *Almorán and Hamet* has been brought on the stage by Mr. Pratt, in his *Fair Circassian*. Dr. H. originally wrote it in 1756, as a drama in three acts; which Mr. Garrick would have brought on the stage, had he not been afraid of the expense of decorations, transformations, &c. having just lost 4000*l.* by *The Chinese Festival*. In the early part of his life, Hawkesworth's circumstances were rather confined. He resided some time

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at Bromley, in Kent, where his wife kept a boarding-school, which they relinquished in order to accommodate two women of fortune who came to reside with them. He afterwards became known to a lady who had great property and interest in the East India company, and through her means was chosen a director of that body. When the design of compiling a narrative of the discoveries in the South Seas was suggested, he was recommended as a proper person to be employed on the occasion. This task he executed, and is said to have received for it the enormous sum of 6000*l*. His work, however, though written with elegance, whether through want of accuracy in the narrative, or from some notions which were propagated in it of an heterodox cast, or on account of particular occurrences too luxuriantly described, did not afford that complete satisfaction which was expected from it. In consequence of his situation as an East India director, and of his connexion with the Admiralty while writing the above work, it has been suggested that he injured his health by too freely indulging in the pleasures of the table, which brought on a fever, of which he died at a friend's house in Lime Street, Nov. 17, 1773. He is the author of,

1. *Amphytrion*. C. altered, 8vo. 1756.
2. *Oroonoko*. T. altered, 8vo. 1759.
3. *Zimri*. Orat. 4to. 1760.
4. *Edgar and Emmeline*. Fairy Tale. 8vo. 1761.
5. *The Fall of Egypt*. Orat. 4to. 1774.

HAWKINS, WILLIAM. An author of the 17th century, who was

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master of Hadleigh school, and while in that capacity wrote for the use of his scholars one piece, called,

Apollo shroving. C. 8vo. 1627.

He also published, "Corolla varia contexta per Guil. Haukinum scholarum Hadleia-num in agro Suffolcienci. Cantabr. ap. Tho. Buck." 1634. 12mo.

HAWKINS, WILLIAM. This gentleman was son to the celebrated Serjeant Hawkins, whose excellent treatise on the crown law is in great estimation among the professors of that branch of jurisprudence. He received his education at the university of Oxford, where he was sometime fellow of Pembroke College, and took the degree of master of arts April 10, 1744. On the resignation of the poetry professorship by Dr. Lowth, he succeeded him June 6, 1751. Besides his dramatic works, he is the author of several other performances, particularly 3 vols. of *Miscellanies*, 8vo. 1758; a translation in blank verse of part of the *Aeneid* of Virgil; *Sermons*; and *Poems on various Subjects*, 12mo. 1782. He was rector of Little Casterton in Rutlandshire; and at the time of his death, in July 1801, vicar of Whitechurch, Dorsetshire. His plays are,

1. *Henry and Rosamond*. T. 8vo. 1749; 8vo. 1758.
2. *The Siege of Aleppo*. T. 8vo. 1758.
3. *Cymbeline*. T. 8vo. 1759.

The last of these is only an alteration of a tragedy of the immortal Shakspeare; in which indeed it were to be wished that he had either fixed on the story only, and made the conduct and language of it entirely his own,

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or else that he had taken somewhat less liberty with his original; since, as it now stands, there appears too great a dissimilarity between the different parts of it, to render it pleasing, either as the work of Shakspeare or of Mr. Hawkins.

The other pieces, which may more properly be called his own, are far from wanting merit.

In his *Essay on Genius*, he has thus drawn his own character :

- “ For me, howe’er I covet lasting
fame,
“ And pant with longings for a poet’s
name,
“ Yet, let my soul confess a nobler
aim!
“ Give me, kind Heav’n, still higher
points to reach;
“ Give me to practise what I strive to
teach;
“ My standing rules of daily conduct be
“ Faith, honour, justice, candour,
charity;
“ Careless of false reproach, or vain
applause,
“ Be worth my eulogy, and truth my
cause.
“ O may I wield an independent pen,
“ A friend to virtue—nor a tool to men;
“ In perseverance placing all my glory;
“ While Tories, Whigs, and all men
call me Tory!
“ Warm in my breast may patriot pas-
sion glow,
“ Righteous resentment of my country’s
woe;
“ With voice and heart for ever may I
stand
“ ‘Gainst vermin that devour my native
land;
“ And in one wish my wishes centred
be,
“ That I may live to hail my country
free.”

HAWKINS, W. Of this person we know no more than that he was a frequent contributor to the amusements of Vauxhall, and published in 1786, 12mo. a small collection of *Poems, chiefly Pastoral*, in which was included

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The Enlisted Shepherds. A Pastoral Drama. Written in 1790.

HAWLING, FRANCIS. Of this author’s dramatic works no specimen remains, nor have we been able to collect any circumstances concerning him. In the year 1751 he published the first part of *A Miscellany of original Poems*; and in the preface mentioned an intention of producing another collection, in which were to be contained,

1. *Seventeen Hundred and Twenty*; or, *The Historic, Satiric, Tragi-Comic Humours of Exchange-Alley*. 1723.

2. *The Indian Emperor*; or, *The Conquest of Peru by the Spaniards*. T. 1728.

This proposed publication, we believe, never appeared.

In Mears’s Catalogue, 1726, two other pieces by him are mentioned, viz.

3. *The Impertinent Lovers*. C.

4. *It should have come sooner*. Farce.

HAYES, SAMUEL, was born in 1749, and educated at Westminster school, to which he was admitted in 1763. He afterwards in 1767 removed to Trinity College, Cambridge, of which he became Fellow. In 1770 he was chosen one of the ushers of Westminster school, but resigned this situation a short time before his death, which happened about 1795. He obtained the prizes for several of the poems directed by Mr. Seaton’s will; and while at school, in conjunction with Robert Carr, wrote one piece, called *Eugenia*. T. 8vo. 1766.

HATLEY, GEORGE, was author of

The Chocolate Makers. Int. 8vo. 1759.

HATLEY, WILLIAM. This gen-

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He was born at Chichester in October 1745; his father being Thomas (the only son of Thomas Hayley, Dean of Chichester), and his mother Mary, daughter of Colonel Yates, M. P. for that city. He lost his father before he had reached his third year, and was therefore indebted to his mother for the rudiments of education.

Our poet was sent early to Kingston school, where he suffered from an epidemical fever; on his recovery, and after years of illness and decrepitude, he had a domestic tutor, who prepared him for Eton; on leaving which school he was entered of Trinity Hall, Cambridge; and while there printed the first poem known to have been written by him: this was an *Ode presented to His Majesty on the Birth of the Prince of Wales*, and inserted in the Cambridge Collection; but it may also be found in *The Gentleman's Magazine*, vol. xxxiii. p. 39. On quitting the university he passed some months in Scotland; and, in 1769, married Elizabeth, daughter of the Rev. Tho. Ball, Dean of Chichester; which lady died Nov. 8, 1797, having published a translation of the Marchioness Lambert's *Essays on Friendship and Old Age*, 8vo. 1780; which is executed with great spirit and fidelity; she also published *The Triumph of Acquaintance over Friendship, an Essay for the Times*, 12mo. 1796.

After residing a few years in London, he settled, in 1774, at Earham, in his native county, where he still continues to reside.

In 1778, Mr. Hayley produced, without his name, *A Poetical Epistle to an eminent Painter* (Mr. Romney); in 1779, *An Epistle*

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to Admiral Keppel, 4to. and *An Elegy on the Ancient Greek Model*, 4to. [Neither of the two last-mentioned pieces, however, are included in the collected edition of his works.] In 1780 he gave the public *An Epistle to a Friend on the Death of John Thornton, Esq.* 4to.; and *An Essay on History, in Three Epistles to Edward Gibbon, Esq.* 4to. In 1781, *An Ode inscribed to John Howard, Esq.* 4to.; and *The Triumphs of Temper*, an admirable poem in six cantos, 4to. In 1782, *An Essay on Epic Poetry, in five Epistles to the Rev. Mr. Mason*, 4to.

Mr. Hayley has since given to the world a very amusing work, entitled *An Essay on Old Maids*; a novel called *The Young Widow*; *An Elegy on Sir William Jones*; a *Life of Milton*; *Memoirs of William Cowper, Esq.*; &c. &c.; but his claim to notice in the present work is founded on the following dramatic productions:

1. *Happy Prescription*. C. 4to. 1784.
2. *Lord Russel*. T. 4to. 1784.
3. *Marcella*. T. 4to. 1784.
4. *The Mausoleum*. C. 4to. 1784.
5. *The Two Connoisseurs*. C. 4to. 1784.
6. *Eudora*. T. 1790. N. P.

The works of Mr. Hayley are calculated to impress the most favourable opinion of him as a man; and, if we are not misinformed, his manners are in perfect unison with the sentiments that his writings inculcate.

HAYWOOD, Mrs. ELIZA. This lady was perhaps the most voluminous female writer this kingdom ever produced. Her genius lay chiefly in the novel department of writing. In the early part of her life her natural vivacity,

her sex's constitutional fondness for gallantry, and the passion which then prevailed in the public taste for personal scandal, and diving into the intrigues of the great, guided her pen to works in which a scope was given for great licentiousness. The celebrated *Atalantis* of Mrs. Manley, served her for a model, and *The Court of Caramania*, *The New Utopia*, and some other pieces of a like nature, were the copies her genius produced. Whether the looseness of the pieces themselves, or some more private reasons, provoked the resentment of Mr. Pope against her, we cannot pretend to determine; but certain it is, that that great poet has taken some pains to perpetuate her name to immortal infamy; having, in his *Dunciad*, proposed her as one of the prizes to be run for in the games instituted in honour of the inauguration of the monarch of Dulness. To this, however, we own we cannot readily subscribe; for, although we should be far from vindicating the libertinism of her subjects, or the exposing with aggravation to the public the private errors of individuals, yet we think it cannot be denied that there is great spirit and ingenuity in Mrs. Haywood's manner of treating subjects, which the friends of virtue may perhaps wish she had never entered on at all; and that in those of her novels where personal character has not been admitted to take place, and where the stories have been of her own creation, such as her *Love in Excess*, *Fruitless Enquiry*, &c. she has given proofs of great inventive powers, and a perfect knowledge of the affections of the human heart. And thus much must be granted in her favour, that

whatever liberty she might at first give to her pen, to the offence either of morality or delicacy, she seemed to be soon convinced of her error, and determined not only to reform, but even atone for it; since, in the numerous volumes which she gave to the world towards the latter part of her life, no author has appeared more the votary of virtue, nor are there any novels in which a stricter purity, or a greater delicacy of sentiment, has been preserved. It may not, perhaps, be unacceptable in this place to point out what these latter works were; as they are very voluminous, and are not perfectly known to every one. They may, therefore, though somewhat foreign to the purport of this work, be found in the following list, viz.

The Female Spectator, 4 vols.

Epistles for the Ladies, 2 vols.

Fortunate Foundling, 1 vol.

Adventures of Nature, 1 vol.

History of Betsy Thoughtless, 4 vols.

Jenny and Gemmy Jessamy, 3 vols.

Invisible Spy, 2 vols.

Husband and Wife, 2 vols.

and a pamphlet, entitled,

A Present for a Servant Maid.

When young she dabbled in dramatic poetry; but with no great success; none of her plays either meeting with much approbation at the first, or having been admitted to repetition since. Their titles are as follow:

1. *Fair Captive*. T. 8vo. 1721.

2. *Wife to be let*. C. 8vo. 1724.

3. *Frederick Duke of Brunswick Lunenburgh*. T. 8vo. 1729.

4. *Opera of Operas* (joined with Mr. Hatchett). 8vo. 1733.

She had also an inclination for

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the theatre as a performer, and was on the stage at Dublin in the year 1715. She likewise acted a principal part in her own comedy of the *Wife to be let*; and her name stands in the *dram. pers.* of a tragedy, entitled, *The Rival Father*, written by Mr. Hatchett, a gentleman with whom she appears to have had a close literary intimacy.

As to the circumstances of Mrs. Haywood's life, very little light seems to appear; for, though the world was inclinable, probably induced by the general tenour of her earlier writings, to affix on her the character of a lady of gallantry, yet we have never heard of any particular intrigues or connexions directly laid to her charge; and have been credibly informed that, from a supposition of some improper liberties being taken with her character after death, by the intermixture of truth and falsehood with her history, she laid a solemn injunction on a person who was well acquainted with all the particulars of it, not to communicate to any one the least circumstance relating to her. All we have been able to learn is, that her father was in the mercantile way; that she was born at London; and that at the time of her death, which was on the 25th February 1756, she was about sixty-three years of age.

With respect to her genius and abilities, her works, which are very numerous, must stand in evidence: as to her personal character, we learn, that she was good-natured, affable, lively, and entertaining; and that, whatever errors she might in any respect have run into in her youthful days, she was, in more mature age, remarkable for the most rigid and scrupulous

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decorum, delicacy, and prudence, both with respect to her conduct and conversation.

HAZARD, JOSEPH. This gentleman was son of a person whose name was known over the greater part of the kingdom, as one of the favourite retailers of chances in our state-lotteries. He was educated at Lincoln College, in Oxford, and, when a mere boy, produced one drama, entitled

Redowald. M. Printed by subscription at Chelmsford, 12mo. 1767.

HEAD, RICHARD. This author was the son of a minister in Ireland, who being murdered, among many thousands more, in the dreadful massacre in that kingdom in 1641, Mrs. Head, with this son, then but young, came over to England; where, having been trained up in learning, he was sent, through the friendship of some persons who had had a regard for his father, to Oxford, and completed his studies in the very same college that his father had formerly belonged to. His circumstances, however, being mean, he was taken away from the university before he had got any degree, and was bound apprentice to a bookseller, and when out of his time married, and set up for himself; but having a strong propensity to two pernicious passions, viz. poetry and gaming, the one of which is for the most part unprofitable, and the other almost always destructive, he quickly ruined his circumstances, and was obliged to retire for a time to Ireland. Here he wrote his only dramatic piece, which was entitled

Hic et ubique. C. 4to. 1663.

By this piece he acquired very great reputation and some money;

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on which he returned to England, reprinted his comedy, and dedicated it to the Duke of Monmouth; but, meeting with no encouragement, he once more had recourse to his trade of bookselling. But, no sooner had he a little recovered himself, than he again lent an ear to the syren allurements of pleasure and poetry, in the latter of which he seems never to have made any great proficiency. He failed a second time in the world; on which he had again recourse to his pen for support, and wrote several different pieces, particularly the first part of *The English Rogue*; in which, however, he had given scope to so much licentiousness, that he could not get an *imprimatur* granted to it, till he had expunged some of the loosest descriptions from it. To this first part three more were afterwards added by Mr. Head, in conjunction with Mr. Francis Kirkman, who had also been his partner in trade.

The business of an author, however, and its emoluments, being very precarious, it appears from Winstanley, who was personally acquainted with him, that he afterwards met with a great many crosses and afflictions, and was at last cast away at sea as he was going to the Isle of Wight, in the year 1678.

HEARD, WILLIAM, was the son of a bookseller who lived in Piccadilly; and wrote two dramatic pieces, called,

1. *The Snuff-Box*; or, *A Trip to Bath*. C. 8vo. 1775.

2. *Valentine's Day*. M. D. 8vo. 1776.

Mr. Heard was bred to the medical profession, and was author of several poems. He died at the early age of thirty-four, on

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the shores of Africa. His widow belonged to the Drury Lane company many years, and latterly performed the characters of old women. She died about the year 1799. A daughter of theirs was brought up to the stage at Drury Lane from her infancy; her first characters having been the Duke of York (*Richard III.*), Page (*Orphan*), &c. At the Haymarket Theatre she first attempted characters of more importance, and met with some approbation in both the hoyden and sentimental line. She was always a useful actress, being a ready substitute in case of indisposition or absence. Having been dismissed from Drury Lane in 1801, Miss Heard joined Mr. Kemble's company at Newcastle.

HEARTWELL, HENRY. A gentleman of property, who has amused the public by the production of two dramatic pieces; of which, however, the last-mentioned is only an alteration (though a very material one) of the former, to adapt it for representation at the Haymarket theatre; in which process he received assistance from the taste and judgment of Mr. Colman.

1. *The Prisoner*. C.O. 8vo. 1799.

2. *The Castle of Sorrento*. C.O. 8vo. 1799.

HEMINGE, WILLIAM, was son of John Heminge, the famous player, who was contemporary with Shakspeare, and whose name we find, together with that of Condell, signed to the Dedication, and Address to the Reader, prefixed to the folio edition of that author's works. He was born in Aldermanbury, London; baptized October 3, 1602; and received his education at Christ Church College, in Oxford, where he was entered as a student in the

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year 1621, and in 1628 took his degree of Master of Arts. In March 1632-3 he produced a comedy, not printed, called,

1. *The Courting of the Hare; or, The Madcap.*

And the following, which have appeared in print:

2. *The Fatal Contract.* T. 4to. 1653.

3. *The Jews' Tragedy.* 4to. 1662.

4. *The Eunuch.* T. 4to. 1687. (N. B. This is only the title by which the second-mentioned play was revived in the year 1687.)

HENDERSON, ANDREW. A Scotchman, who once kept a bookseller's shop in Westminster Hall. In the title-pages of his performances, which are very numerous, he styles himself A. M. He published a History of the Scotch Rebellion, and one dramatic piece, called

Arsinoe. T. 8vo. N. D. [1752.]

HENRY, ANTHONY, father of Lord Chancellor Northington, was bred at Oxford, where he distinguished himself by an early taste for polite literature, and an intimate acquaintance with the ancient poets; which naturally exciting a congenial spirit, he became no inconsiderable writer. Possessed of an ample fortune, and in high favour at the court of King William, he lived in the greatest familiarity with those of the first rank for quality and wit; but at that time seems to have avoided interfering in politics. He had something of the character of Tibullus, and, except his extravagance, possessed all his other qualities; his indolence, his gallantry, his wit, his humanity, his generosity, his learning, his taste for letters. He consented to be chosen a member of parlia-

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ment in the last year of King William, and continued in that assembly until his death. Being on all occasions a zealous assertor of liberty, he was the mover of the address for promoting Mr. Hoadly, and occasionally assisted in some Whig publications. He affected a low, simplicity in his writings, and was remarkably happy in touching the manners and passions. He died much lamented in August 1711. Amongst other performances, he is said by the writer of his life to have almost finished

Alexander. Opera, set to music by Purcell. N. P.

HENRY, JOHN, was some time ago manager of the theatre in Philadelphia. He appeared on the stage at Drury Lane, in Oct. 1779, as Othello, but soon quitted the kingdom. He was author of

A School for Soldiers; or, The Deserter. D. P. 8vo. 1783. Printed at Kingston in Jamaica.

HERBERT, MARY, COUNTESS OF PEMBROKE. This noble female author was wife of Henry Earl of Pembroke, and lived in the reigns of Queen Elizabeth and King James I. She was also the sister of the famous Sir Philip Sydney, to whom that great genius dedicated his well-known romance called the *Arcadia*, and from whom it has been almost constantly named the Countess of Pembroke's *Arcadia*. This circumstance was of itself sufficient to have entailed immortality on her memory; but her merits stood in need of no derived honour, being in themselves entitled to the highest praise and commendation. She was not only a lover of the Muses, but also a great encourager of polite literature; a quality not very frequently met

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with among the fair. And, not contented with affording her sanction to those talents in others, she was careful to cultivate them, and set an example of the use of them, in her own person. In the dramatic way, on which account she is entitled to a place here, she translated one piece from the French, called

Antonie. T. 12mo. and 4to. 1595.

Coxeter says, that, with the assistance of her lord's chaplain, Dr. Gervase Babington, afterwards bishop of Exeter, she made an exact translation of the *Psalms of David* into English metre. He, however, makes a query as to their being ever printed; but Wood (*Athen. Oxon.* vol. i. p. 184) ascribes such a translation to her brother Sir Philip Sydney, and informs us that it is in MS. in the library of the Earl of Pembroke at Wilton, curiously bound in a crimson velvet cover, left thereto by this lady.

Some Psalms by her are, however, printed in Mr. Harrington's *Nugæ Antiquæ*, 3 vols. 12mo. 1779.

In what year she was born we have not been able to trace; but she was married in 1576. She died at her house in Aldersgate Street, London, Sept. 25, 1621, and lies buried in the cathedral church of Salisbury, among the graves of the Pembroke family.

We cannot close our account of this most excellent lady better than by transcribing the character given of her by Francis Osborn, in his *Memoirs of the Reign of King James*, paragraph 24.

"She was (says he) that sister of Sir Philip Sydney to whom he addressed his *Arcadia*, and of whom he had no other ad-

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"vantage than what he received from the partial benevolence of fortune in making him a man; which yet she did, in some judgments, recompense in beauty, her pen being nothing short of his, as I am ready to attest, so far as so inferior a reason may be taken, having seen incomparable letters of hers. But, lest I should seem to trespass upon truth, which few do unsuborned (as I protest I am, unless by her rhetoric), I shall leave the world her epitaph, in which the author doth manifest himself a poet in all things but untruth."

Underneath this sable hearse
Lies the subject of all verse;
Sydney's sister, Pembroke's mother.
Death! ere thou kill'st such another,
Fair and good, and learn'd as she,
Time shall throw a dart at thee.
Marble piles let no man raise
To her fame, — few after-days
Some kind woman, born as she,
Reading this, like Niobe,
Shall turn statue, and become
Both her mourner, and her tomb.

HERBERT, —, a performer on the Dublin stage, and who on the 11th of October 1804, made his appearance at Covent Garden theatre. To him is ascribed, though not without some doubt, *Tryal's All*. Com. 1802.

We have heard, that Herbert is only the stage name of this gentleman, and that his real name is *Dowling*.

HERON, ROBERT, was born in Dumfries-shire about the year 1760. After the usual routine of parochial education, he came to Edinburgh, and by his assiduity as a private teacher, was not only enabled to become a preacher, but also went through a course of the medical classes. Being a man of promising abilities, he

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was patronized by Dr. Blair, who appointed him his assistant, in which capacity he officiated for some time. He was a man of multifarious erudition; and during his residence in Scotland was a good deal employed by the booksellers in Edinburgh, chiefly as a translator. Besides the *Arabian Tales*, being a continuation of *The Arabian Nights Entertainments*, he translated Niebuhr's *Travels through Arabia, &c.*; *Letters between General Dumourier and Pache*; and Garat's *Memoirs of the Revolution*. In 1793 he published *Observations made in a Journey through the Western Counties of Scotland*, and in 1794 began his *History of Scotland*; which was afterwards completed in 8 vols. 8vo. Mr. Heron also commenced a popular work, called *The Universal Traveller*, but did not finish it; and was a considerable contributor to the *New Encyclopædia Britannica*. His views of church preferment not answering his expectations, he abandoned his native country, and came to London, where his talents soon procured him the countenance of some eminent booksellers, as well as the friendship of literary men. He was for a short time editor of *The British Press* and *Globe*, daily papers established by the booksellers. In 1806, he commenced a newspaper entitled *The Fame*; but the undertaking did not succeed; and its failure involved him in pecuniary difficulties, that probably superinduced that fever which on the 13th April 1807 put an end to his life in the Fever Institution. His fate adds one more to the numerous examples of the melancholy consequences of want of prudence; a defect,

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among men of literary genius, unhappily too common, though not the less to be deplored. Mr. Heron published, in the dramatic way,

1. *St. Kilda in Edinburgh*. M. F. 8vo. 1798.

2. *Pizarro*. T. 8vo. 1799.

HERVEY, JOHN LORD. This nobleman was the second son of John, the first Earl of Bristol, and, on the death of his elder brother, heir to the title; which, however, he did not enjoy, as he was survived by his father. He was born October 15, 1696, and very early became an attendant on the court, being appointed, on the 7th of November 1714, gentleman of the bedchamber to the Prince of Wales, afterwards George the Second. In the year 1725 he was chosen member for St. Edmund's Bury, which place he continued to represent until he was called up to the House of Lords. On the 6th of May 1730, he was appointed Vice-Chamberlain of His Majesty's household, and espousing the cause of the then ministry, of which Sir Robert Walpole was at the head, he exerted all the force of his pen and his eloquence in support of the measures of that administration. Mr. Walpole says, his pamphlets are equal to any that were ever written. On account of one of them, called *Sedition and Defamation displayed*, he was involved in a duel, the 25th of January 1731, with the Earl of Bath, then Mr. Pulteney, in which neither of the parties received any injury. On the 12th of June 1733, he was called up to the House of Peers by writ, and on the 1st of May 1740 had the custody of the privy seal delivered to him. He continued steadily

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attached to the fortune of his friend Sir Robert Walpole; and when that minister was driven from his post, he resigned also his employment, and entered the new administration, during the short reign of his friend, who died August 31, 1743. His *London* was well and eagerly read in a controversy with Mr. Pope, who, besides a very severe letter in prose printed in his works, and a more important notice, has drawn his character in the *Epistle to Mr. Addison*, which is the source of an enlarged edition. Mr. Harvey was particularly remarkable for the elegance of his verse. He left many manuscripts behind him, which have not been yet printed; and, among the rest,

Amphitruo. T. S.

HAWKINS, W. B. This gentleman, who is, we believe, a captain in His Majesty's service, has produced one dramatic piece, called

The Blind Boy. Mel. Dr. Svo. 1808.

HEWITT, JOHN, was the author of three parts, entitled,

1. *The Fair Maid*. T. Svo. 1743.

2. *Fatal Religion*; or, *Darius's* *Imagines*. T. Svo. N.D. [1734.]

3. *A Treatise for the Deaf and Dumb*. T. Svo. 1737.

Of this author we do not know any particulars with certainty, but imagine him to be the same person who, in 1727, published a Collection of Miscellaneous in prose and verse, at Bristol, under the name of John Hewitt. In the dedication of this volume to James Hewitt, Esq. second commissioner for trade to his Imperial Majesty of Russia, the author asserts himself to be the legitimate son of

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that gentleman, and complains of having been neglected by him. He, however, confesses that he had misbehaved himself, and had ventured some money belonging to his father at the groom-porters, which had finished his ruin. He professes himself also on the point of leaving the kingdom with a resolution of never returning, unless fortune put it in his power to purchase land and live retired.

HEY, RICHARD, of the Middle Temple, an author still living, is a Doctor of Laws, and fellow of Magdalen College, Cambridge. He distinguished himself at the university, first obtaining prizes for three excellent dissertations, on Gambling, Duelling, and Suicide, about the years 1753-5. In 1793 he wrote a very judicious answer to Paine's *Rights of Man*, which he demonstrates to be a system of despotism and tyranny: this he called *Heresies and Rights*. In 1796, he published *Edington*, 2 vols. 12mo.; but his claim to notice in this work is founded on

The Captive Monarch. T. Svo. 1794.

HEYLIX, PETER. This author is better known for his polemical than poetical works. He was born at Burford, in Oxfordshire, on the 26th of November 1599, and received his education at the free-school of the same town. At the age of fourteen he was placed at Hart Hall, and two years after became senior of Magdalen College. In October 1617, he took the degree of B.A.; and in the year following was chosen perpetual fellow of the said house. He was made deacon and priest by Dr. Howson, Bishop of Oxford, in 1623; and soon after, taking part with great violence in behalf of the claims of the hierarchy, he became known

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to Archbishop Laud, with whom he remained in high estimation during that prelate's life. In 1631, he was appointed rector of Hemmingford, in Huntingdonshire, and prebendary of Westminster. The next year, the King bestowed upon him the rich living of Houghton in the Spring, in Durham, which he was soon permitted to exchange for the rectory of Alresford, in Hampshire. In 1633, he proceeded D. D.; and, in 1638, was presented to the rectory of South Warnborough, in Hampshire. On the 10th of April 1640, he was chosen clerk of the convocation for Westminster; and, on the commencement of the troubles, soon began to experience all the hardships which those who adhered to the royal cause suffered. From this time to the Restoration he lived in a continued state of want, maintaining himself chiefly by writing books. Though so zealous an advocate for the church and crown, he never rose higher than to be subdean of Westminster, in which post he died May 8, 1662. In his youth he wrote two Latin plays, which were never printed, called,

1. *Spurius*. T. 1616.

2. *Theomachia*. C. 1618.

HEYWOOD, MRS. ELIZA. See HAYWOOD.

HEYWOOD, JASPER, D.D. This writer, who flourished in the reign of Queen Elizabeth, was son of the famous poet and epigrammatist of that name, whom we shall immediately have occasion to mention. He was born in London in 1535, and in the twelfth year of his age was sent to the university of Oxford, and entered a student in Merton College. Here he received those useful parts of education; grammar and logic; and, in 1553, took his degree as master

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of arts, and was admitted to a probationary fellowship in that college, where he gained a superiority over all his fellow-students in disquisitions at the public school, and was (as appears from an oration written in his praise by David De la Hyde, entitled *De Ligno et Fæno*) nominated there *Rex Regni Fabarum*, or a kind of Christmas Lord. Langbaine and Jacob both say that he quitted this college, at which he only passed his younger days, for a fellowship in All-Souls College in the same university. But Wood informs us, that, having been guilty of several misdemeanors, such as are peculiar to youth, wildness and rakishness, which in those days were punished with great severity, and into which probably he ran the more readily from being, in consequence of his father's quitting England, left very early to himself, he was obliged, in order to prevent expulsion, to resign his fellowship, upon a third admonition from the warden and society of Merton College, on the 4th of April 1558.

Soon after this he quitted England, and, going over to St. Omer's, entered himself into the society of Jesus at that place; from whence, after having spent two years in the study of divinity among the priests, he was sent to Diling, in Switzerland, where he passed upwards of seventeen years in discussing certain points of controversy among those whom he called heretics; in which time, on account of his distinguished learning, and his ardent zeal for the holy mother, he was promoted to the degree of doctor of divinity and of the four vows.

In the year 1581, Pope Gregory XIII. called him away from Diling, in order to plant him at the

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head of the first mission of Jesuits to England; in which office, being settled in the metropolis of his native country, and esteemed as provincial of the order in that kingdom, he ran into great luxury and magnificence, affecting more the exterior show of a grandee than the humility of a priest, and supporting as splendid an equipage as money could then furnish him with.

Dr. Fuller, in his *British Worthies* (London, p. 222), has run into an error with respect to our author, telling us that he was executed in the reign of Queen Elizabeth. But Anth. à Wood (*Athen. Oxon.* vol. i. col. 252) informs us, that he paid the great debt to nature at Naples, on the 9th of January 1598; and Sir Richard Baker relates, that he was one of the chief of the seventy priests that were taken in 1585; and that, when some of them were condemned, and the rest in danger of the law, Her Majesty caused them all to be shipped away, and sent out of England: from whence it seems probable, that he went immediately to Rome, and at length settled in the city of Naples, where he contracted an intimacy with that zealous Catholic John Pitseus, by whom he is spoken of with great respect and honour.

This account seems also confirmed by a copy of verses, preserved by Sir John Harrington, which were written by this author on his being taken and carried to prison, and the readiness shown by the Earl of Warwick to afford him relief: which last circumstance he hints at in the following words:

—“Thanks to that Lord that wills me
good,
“For I want all things, saving *hay* and
wood.”

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During the course of his studies at the university, he translated three of those tragedies which are attributed to Seneca, viz.

1. *Thyestes.* T. 12mo. 1561.
2. *Hercules Furens.* T. 12mo. 1561.
3. *Troas.* T. 4to. 1581.

He has chosen an uncouth sort of verse for these translations, viz. that of fourteen syllables. Yet he has been very correct in the meaning of his author, where he has stuck to the original; and in some alterations, which he has professedly made in the conduct of the pieces, has shown great judgment and ingenuity.

HEYWOOD, JOHN. This poet was one of the very first dramatic writers that our island produced: “he drew (as Mr. Warton says) “the Bible from the stage; and “introduced representations of familiar life and popular manners.” He was born at North Mims, near St. Alban’s in Hertfordshire, and was educated at Oxford; but the sprightliness of his disposition not being well adapted to the sedentary life of an academican, he went back to his native place, which being in the neighbourhood of the great Sir Thomas More, he presently contracted an intimacy with that Mæcenas of wit and genius, who introduced him to the knowledge and patronage of the Princess Mary. Heywood’s ready wit and aptness for jest and repartee, together with the possession of great skill both in vocal and instrumental music, rendered him a favourite with Henry VIII. who frequently rewarded him very highly. On the accession of Edward VI. he still continued in favour, though the author of *The Art of English Poetry* says, it was “for the mirth “and quickness of conceit, more

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"than any good learning that was in him." When his old patroness Queen Mary came to the throne, he stood in higher estimation than ever, being admitted into the most intimate conversation with her, on account of his happy talent of telling diverting stories, which he did to amuse her painful hours, even when she was languishing on her death-bed.

At the decease of that Princess, however, being a bigoted Roman Catholic, perceiving that the Protestant interest was likely to prevail under the patronage of her successor Queen Elizabeth, and perhaps apprehensive that some of the severities, which had been practised on the Protestants in the preceding reign, might be retaliated on those of a contrary persuasion in the ensuing one, and more especially on the peculiar favourites of Queen Mary, he thought it best, for the security of his person, and the preservation of his religion, to quit the kingdom. Thus throwing himself into a voluntary exile, he settled at Mechlin in Brabant, where he died in 1565, leaving several children behind him, to all of whom he had given liberal educations. Among the rest was Jasper, some account of whom we gave in the last article.

From what has been said above, his character in private life may be gathered to have been that of a sprightly, humorous, and entertaining companion. As a poet, he was held in no inconsiderable esteem by his contemporaries, though none of his writings extended to any great length, but seem, like his conversation, to have been the result of little sudden sallies of mirth and humour. His longest work is entitled *A*

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Parable of the Spider and the Fly, and forms a pretty thick quarto in old English verse, and printed in the black letter. Our honest chronicler Holinshed describes this poem in the following words: "One also hath made a booke of the *Spider and the Flie*, wherein he dealeth so profoundlie, and beyond all measure of skill, that neither he himselfe that made it, neither anie one that readeth it, can reach unto the meaning thereof." *Description of England*, p. 229. By way of frontispiece to this book is a wooden print of the author at full length, and most probably in the habit he usually wore; for he is dressed in a fur gown, somewhat resembling that of a master of arts, excepting that the bottom of the sleeves reaches no lower than his knees. He has a round cap on his head, and a dagger hanging to his girdle; and his chin and lips are close shaven.

His other works are, a dialogue composed of all the proverbs in the English language; and three quarto pamphlets, containing six hundred epigrams. None of his dramatic works, which are six in number, have extended beyond the limits of an interlude. The titles of them are as follow:

1. *A Play between Johan the Husband, Tyb the Wife, and Sir Johan the Priest.* 4to. 1533.

2. *A mery Play between the Pardoner and the Frere, the Curate and Neybour Prattle.* 4to. 1533.

3. *The Play called the Four P's. A newe and a very mery Interlude of a Palmer, a Pardoner, a Potycary, a Pedlar.* 4to. N. D. In Dodsley's Collection.

4. *A Play of Love.* Int. 4to. 1533.

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5. *A Play of the Wether*, called *A new and a very mery Interlude of Wethers*. 4to. 1533.

6. *A Play of Gentilnes and Nobilitie*. Int. 4to. N. D. [about 1535.]

Phillips and Winstanley have attributed two other pieces to him, viz.

The Pindar of Wakefield.

Philotus, Scotch.

But Langbaine rejects their authority, and with very good reason.

The following story is related of our author by Puttenham (*Art of English Poesie*, p. 230, ed. 1589):

"Some speech may be, when
"it is spoken, very undecent, yet
"the same, having something added to it, may become pretty, and
"decent, as — hapned on a
"time at the Duke of Northumberland's board, where merry
"John Heywood was allowed to
"sit at the table's end. The Duke
"had a very noble and honourable
"mynde alwayes to pay his debts
"well; and when he lacked money, would not sticke to sell the
"greatest part of his plate: so he
"had done a few dayes before.
"Heywood, being loth to call for
"his drink so oft as he was dry,
"turned his eye towards the cupboard, and said, 'I find great
"misse of your Grace's standing
"cups.' The Duke, thinking he
"had spoken it of some knowledge that his plate was lately
"sold, said somewhat sharply,
" 'Why, Sir, will not those cuppes
"serve as good a man as your
"selfe?' Heywood readily replied,
" 'Yes, if it please your Grace;
"but I would have one of them
"stand still at my elbow, full of
"drinke, that I might not be
"driven to trouble your man so
"often to call for it.' This pleasant and speedy reverse of the

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"former wordes holpe all the
"matter againe; whereupon the
"Duke became very pleasaunt,
"and dranke a bolle of wine to
"Heywood, and bid a cuppe
"should alwayes be standing by
"him."

We do not find any writer who ascertains the exact time of John Heywood's birth, or his age at the time of his death; but he could not have died a young man, as we know him to have survived the birth of his son Jasper by full thirty years.

HEYWOOD, MATTHEW. We do not find such a person mentioned by any of the writers but Winstanley, who (*Lives of the Poets*, p. 97), after mentioning John, Thomas, and Jasper Heywood, adds, "and, as if the names
"of Heywood were destined to
"the stage, in my time I knew
"one Matthew Heywood, who
"wrote a comedy, called

The Changeling,
"that should have been acted at
"Audley End House, but, by I
"know not what accident, was
"prevented."

It is difficult to controvert what our author thus asserts on his knowledge: but Winstanley was very liable to mistakes; and it is well known that there is a comedy of that name extant, which was written by Middleton and Rowley in conjunction, and that no other stands in any of the catalogues.

HEYWOOD, THOMAS. This author was an actor as well as a writer, and flourished in the reigns of Queen Elizabeth, King James I. and King Charles I. though what particular year gave him to the world, or robbed it of him, seems not easy to ascertain. He appears to have been a native of Lincolnshire, from a copy of verses to his

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friend James Yorke, on his book of Heraldry, prefixed to that work. He was certainly the most voluminous dramatic writer that this nation, or indeed any other, ever produced, excepting the celebrated Spanish playwright Lopez de Vega; for, in the preface to one of his plays, called *The English Traveller*, he tells us, that it was one preserved amongst two hundred and twenty, in which, says he, "I had either an entire hand, or "at least a main finger." Of this prodigious number, however, there are, comparatively, very few remaining. For this, different reasons might perhaps be assigned. Those that Kirkman has given us are romantic and extravagant to the greatest degree. "It is said " (relates Kirkman) that he not "only acted himself every day, "but also wrote every day a sheet; "and, that he might lose no time, "many of his plays were composed in the tavern, on the back-side of tavern-bills, which may "be the occasion that so many of "them are lost." But this account is inconsistent with all belief; for, besides that it is not apparent that Heywood's circumstances were ever such as should compel him to make these shifts, or that a man, who was a constant frequenter of taverns, should at the same time be so penurious as to make use of hills to spare himself the expense of a few sheets of paper; yet, had even this been the case, it would not occasion the loss of his pieces; since, before they could possibly be performed, these scraps must have been all collected together, and transcribed in a body, for the use of the performers and prompter. But the reasons he himself has given us, in the above-mentioned preface, seem to be the most ra-

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tional ones; for, though it is probable that so active a genius, as it is evident, from the bulk of his works, Mr. Heywood's must have been, could never be idle, nor afford to lose any time, or even let a single thought pass by him unemployed at the very moment it occurred; and that, consequently, he might have planned some of his plays in taverns, and even have secured some occasional hints, by penning them down on the back of tavern-bills, or any occasional scraps of paper he might have about him; yet it is very unlikely that he should suffer those thoughts, he had been so careful to preserve, to be afterwards lost by an unaccountable negligence. But he gives us three very good reasons for no more of his pieces having appeared in print; the first, "that many of "them, by the shifting and change "of companies" (at a time when there were so many theatres in the metropolis, and the performers, moreover, frequently travelled the country), "had been negligently lost." The second, "that "others of them were still retained in the hands of some "actors, who thought it against "their profit to have them come "in print." And here it will be proper to observe (says Mr. Baker), that at that time the profits of an author were not determined by the success of his works, no such thing as third nights being known or thought of till after the Restoration*, but that the actors purchased to themselves the sole property of the copy; by which means, as it could not be their interest to

* This assertion is not well founded; for it appears, from a prologue of Dekker's, that authors had the benefit of one third night so early as the year 1612.

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publish any piece till the public curiosity in regard to it was entirely sated, it is probable many very good plays may have been entirely lost. The third reason he gives us is, "that it was never any great ambition in him to be voluminously read."

Those of his works, which are to be met with in print, are as follow :

1 & 2. *Edward IV.* Hist. Play, in two parts. B. L. 4to. N. D. [1599:]

3 & 4. *If you know not me, you know Nobody.* Hist. Play, in two parts. 4to. 1605, 1606. [Sometimes called *Queen Elizabeth.*]

5. *Fair Maid of the Exchange.* Com. 4to. 1607.

6. *Golden Age.* Hist. Play. 4to. 1611.

7. *Silver Age.* Hist. Play. 4to. 1613.

8. *Braxen Age.* Hist. Play. 4to. 1613.

9. *Four 'Prentises of London.* Hist. Play. 4to. 1615.

10. *Woman kill'd with Kindness.* Trag. 4to. 1617. In Dodsley's *Collection.*

11. *Rape of Lucrecc.* Trag. 4to. 1630.

12 & 13. *Fair Maid of the West.* C. in two parts. 4to. 1631.

14 & 15. *Iron Age.* Hist. Play, in two parts. 4to. 1632.

16. *English Traveller.* Tragi-Com. 4to. 1633.

17. *Maidenhead well lost.* Com. 4to. 1634.

18. *Lancashire Witches.* Com. (assisted by Richard Brome). 4to. 1634.

19. *Love's Mistress.* Masque. 4to. 1636; 4to. 1640.

20. *Challenge for Beauty.* Tr. Com. 4to. 1636.

21. *The Royal King and the Loyal Subject.* Tragi-Com. 4to. 1637.

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22. *Wise Woman of Hogsdon.* Com. 4to. 1638.

23. *Fortune by Land and Sea.* Tragi-Com. (assisted by William Rowley). 4to. 1655.

Mr. Heywood appears to have been a very favourite author with Langbaine, who ranks him in the second class of dramatic writers, though his contemporaries would not allow his performances to stand so high in desert; as may be gathered from the following lines, which Langbaine has quoted from one of the poets of that time, who, after mentioning some other authors, thus proceeds :

—— " And Heywood sage,
" Th' apologetic Atlas of the stage;
" Weil of the *Golden Age* he could entreat,
" But little of the metal he could get;
" Threescore sweet babes he fashion'd at a lump,
" For he was christen'd in Parnassus' pump;
" The Muses' gossip to Aurora's bed,
" And ever since that time his face was red."

It must be allowed, however, that he was a good general scholar, and a very tolerable master of the classical languages, as appears from the great use he made of the ancients, and his various quotations from them in his works, especially his *Actor's Vindication*, in which he has displayed great erudition. What rank he held as an actor we know not, but it is probable no very considerable one, as all his biographers are silent on that head; and, indeed, if we consider how much he wrote, it is scarcely possible to conceive he could have so much time to spare for an application to that art, as was necessary for the attaining any perfection in it.

Besides his *Apology for Actors*, he wrote a *Life of Merlin*; *The*

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Hierarchy of Angels; Life of Queen Elizabeth; The Lives of Nine Worthies; The Lives of Nine Women Worthies; A general History of Women; and also a book of *Pleasant Dialogues and Dramas, chiefly Translations*, 12mo. 1637; in which occur the following:

Amphrisa. Past. Dram.

Apollo and Daphne. Dram.

Jupiter and Io. Dram.

Masque at Hunsdon House.

Heywood likewise wrote the *City Pageants* of 1631, 1632, 1633, 1637, 1638, 1639. See Vol. III. art. PAGEANTS; and he was one of the writers of "*Annalia Durbrensia*, upon the yeerely Celebration of Mr. Robert Dover's "*Olimpick Games upon Cotswold-hills*," published in London, 4to. 1636. No less than thirty-two persons are mentioned in the title-page as the writers of this publication; among whom are Michael Drayton and Ben Jonson. He was also employed in contriving the emblematic devices about a royal ship, built in 1637, at Woolwich, by Phineas Pett.

The following unpublished dramas are also ascribed to Thomas Heywood's pen:

1. *Joan as good as My Lady.* P. 1598.
2. *War without Blows.* P. 1598.
3. *The Blind eat many a Fly.* P. 1602.
4. *Marshal Ostrick.* P. 1602.
5. *Love's Masterpiece.* C. 1640.
6. *Cupid and Psyche.* Play.

HIFFERNAN, PAUL. This author was born in Dublin in the year 1719, received part of his education in a classical seminary in that city, and took the degree of bachelor of physic in a college in the south of France; but, not having met with any great success in the profession he was bred to,

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was obliged to rely on his pen for a subsistence. While in Dublin, he was for some time concerned in a public political paper, called *The Tickler*, written in opposition to the famous Dr. Lucas; and, after his coming over to this kingdom, was employed by the booksellers in various works of translation, compilement, &c. In short, with no principles, and slender abilities, he was perpetually disgracing literature, which he was doomed to follow for bread, by such a conduct as was even unworthy of the lowest and most contemptible of the vulgar. His conversation was highly offensive to decency and good manners, and his whole behaviour discovered a mind over which the opinions of mankind had no influence. After an irregular and shameful life, oppressed by poverty, and in the latter part of it by disease, he ended a miserable existence about the beginning of June 1777.

Of this eccentric being some very amusing anecdotes are related in the xxvth vol. of *The European Magazine*, p. 110, &c. and 179, &c.

His dramatic works are,

1. *The Lady's Choice.* P. P. 8vo. N. D. [1759.]
 2. *The Wishes of a Free People.* D. P. 8vo. 1761.
 3. *The New Hippocrates.* F. 1761. N. P.
 4. *The Earl of Warwick.* T. 8vo. 1764.
 5. *National Prejudice.* C. 1768. N. P.
 6. *The Philosophic Whim; or, Astronomy a Farce.* F. 4to. 1774.
- He also completed
The Heroine of the Cave.

See JONES, HENRY.

HIGDEN, HENRY. This gentleman was a member of the ho-

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nourable society of the Middle Temple during the reigns of James II. and King William III. He was a person of great wit, an agreeable and facetious companion, and well known to all the sprightly and conversible part of the town. He was author of one dramatic piece, entitled

The Wary Widow. C. 4to. 1693. and, indeed, his fondness for the convivial and social delights seemed to show itself very apparent even in the conduct of his play; for he had introduced so many drinking scenes into it, that the performers got drunk before the end of the third act, and, being unable to proceed with the representation, were obliged to dismiss the audience. Of the behaviour of the bear-garden critics (as the author calls them), on this occasion, he strongly complains in his preface.

HIGDEN, RALPH. To a person of this name have been ascribed

The Chester Mysteries; exhibited at Chester in 1328, at the expense of the several trading corporations of that city. [See the detail of them, in Vol. II. p. 95, &c.]

HIGGONS, BEVIL, was the younger son of Sir Thomas Higgons, of whom an account may be seen in Mr. Nichols's *Select Collect. of Poems*, vol. i. p. 42, by Bridget, his second wife. At the age of sixteen, he became a commoner of St. John's College, Oxford, in Lent term, 1686; but went afterwards to Cambridge. He was a steady adherent to the cause of the exiled family, and accompanied King James into France, where he maintained his wit and good humour undepressed by misfortunes. He published a book against Bishop Burnet's *History*, and died

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March 1, 1735, having written one play, called

The Generous Conqueror; or, The Timely Discovery. T. 4to. 1702.

HILL, AARON. This gentleman, who was born in Beaufort Buildings, in the Strand, February 10, 1684-5, was the eldest son of George Hill, Esq. of Malmsbury Abbey, in Wiltshire; and, in consequence of this descent, the legal heir to an entailed estate of about 2000*l.* per annum; but the indiscretions and misconduct of his father having, by a sale of the property, which he had no right to execute, rendered it of no advantage to the family to which it justly belonged, our author was left, together with Mr. Hill's other children, to the care of, and dependence on, his mother and grandmother; the latter of whom (Mrs. Anne Gregory) was more particularly anxious for his education and improvement. The first rudiments of learning he received from Mr. Reyner, of Barnstaple, in Devonshire, to whom he was sent at nine years old; and, on his removal from thence, was placed at Westminster school, under the care of the celebrated Dr. Knipe. Here his genius soon rendered itself conspicuous, and, by enabling him at times to perform the tasks of others as well as his own, frequently procured for him, from some of his school-fellows of more limited abilities, an ample amends for the very scanty allowance of pocket-money which the circumstances of his family laid him under the necessity of being contented with.

Our author left Westminster school in the year 1699, being then only fourteen years of age; and, having heard his mother frequently make warm mention of

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the Lord Paget, who was a pretty near relation of hers, and was at that time at Constantinople, in the rank of ambassador from the English to the Ottoman court, he conceived a very strong inclination for paying a visit, and making himself known, to that nobleman. This design he communicated to Mrs. Gregory, and, meeting with no opposition from her in it, he embarked on the 2d of March 1700, being then but just fifteen, on board a vessel that was going to Constantinople, in which city he arrived after a safe and prosperous voyage.

On his arrival, he was received with the utmost kindness and cordiality by the ambassador, who was no less pleased than surprised at that ardour for improvement, which could induce a youth of his tender years to adventure such a voyage, on a visit to a relation whom he knew by character only. He immediately provided him a tutor in the house with himself, under whose tuition he very soon sent him to travel, being desirous of indulging to the utmost that laudable curiosity and thirst of knowledge, which seemed so strongly impressed on the amiable mind of our young adventurer. With this gentleman, who was a learned ecclesiastic, he travelled through Egypt, Palestine, and the greater part of the East; and, on Lord Paget's returning home, as that nobleman chose to take his journey by land, Mr. Hill had an opportunity of seeing great part of Europe, at most of the courts of which the ambassador made some little stay.

With Lord Paget our author continued in great estimation; and it is not improbable that his Lordship might have provided genteelly

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for him at his death, had not the envy and malevolence of a certain female, who had great influence with him, by falsehoods and misrepresentations, in great measure, prevented his good intentions towards him. Fortune, however, and his own merits, made him amends for the loss of this patronage; for his known sobriety and good understanding recommended him soon after to Sir William Wentworth, a worthy baronet of Yorkshire, who being inclinable to make the tour of Europe, his relations engaged Mr. Hill to accompany him as a sort of governor or travelling tutor; which office, though himself of an age which might rather be expected to require the being put under tuition itself, than to become the guide and director of others, he executed so well, as to bring home the young gentleman, after a course of two or three years, very greatly improved, to the entire satisfaction, not only of himself, but of all his friends.

In the year 1709 he commenced author, by the publication of an *History of the Ottoman Empire*, compiled from the materials which he had collected in the course of his different travels, and during his residence at the Turkish court. This work, though it met with success, Mr. Hill frequently afterwards repented the having printed, and would himself, at times, very severely criticize on it; and indeed, to say the truth of it, there are in it a great number of puerilities, which render it far inferior to the merit of his subsequent writings; in which correctness has ever been so strong a characteristic, that his critics have even attributed it to him as a fault; whereas, in this work, there at best

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appears the labour of a juvenile genius, rather choosing to give the full rein to fiery fancy, and indulge the imagination of the poet, than make use of the curb of cooler judgment, or aim at the plainness and perspicuity of the historian. About the same year he published his first poetical piece, entitled *Camillus*, in vindication and honour of the Earl of Peterborough, who had been general in Spain. This poem was printed without any author's name; but Lord Peterborough, having made it his business to find out to whom he was indebted for this compliment, appointed Mr. Hill his secretary; which post, however, he quitted the year following, on occasion of his marriage.

In 1709 he, at the desire of Mr. Booth, wrote his first tragedy of *Elfrid*; or, *The Fair Inconstant*. This play was composed in little more than a week, on which account it is no wonder that it should be, as he himself has described it, "an unpruned wilderness of fancy, with here and there a flower among the leaves; but without any fruit of judgment." This, however, he altered, and brought on the stage again about twenty years afterwards, under the title of *Athelwold*. Yet, even in its first form, it met with sufficient encouragement to induce him to a second attempt in the dramatic way, though of another kind, viz. the opera of *Rinaldo*, the music of which was the first piece of composition of that admirable master Mr. Handel, after his arrival in England. This piece, in the year 1710, Mr. Hill brought on the stage at the King's Theatre in the Haymarket, of which he was at that time director, and where it

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met with very great and deserved success.

It appears, from the above account, that Mr. Hill was, at this period, manager of the theatre, which he conducted entirely to the satisfaction of the public; and, indeed, no man seemed better qualified for such a station, if we may be allowed to form our opinion from that admirable judgment in theatrical affairs, and perfect acquaintance both with the laws of the drama and the rules of acting, which he gives proofs of, not only in a poem, entitled *The Art of Acting*, and in the course of his periodical essays, entitled *The Prompter*, which appeared in his lifetime, but also in many parts of an epistolary correspondence which he maintained with various persons of taste and genius, and which have since been published among his posthumous works, in four volumes, in octavo. This post, however, he relinquished in a few months, from some misunderstanding; and though he was not long after very earnestly solicited, and that too by a person of the first distinction and consequence, to take the charge on him again, yet he could not be prevailed on, by any means, to re-accept it.

It is probable, however, that neither pride, nor any harboured resentment, were the motives of this refusal, but one much more amiable, viz. an ardent zeal for general improvement, and an earnestness for the public good, which ever attended him through life, in which he was at all times indefatigable, and to which he, on different occasions, frequently sacrificed not only his ease and satisfaction, but even large sums of money also; and, indeed, this va-

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luable property of public spirit seems to have been his soul's darling passion; for he himself, in one of his prefaces, speaking of poetry, tells us, "that he has no better reason for wishing it well, than his love for a mistress whom he should never be married to; for that, whenever he grew ambitious, he would wish to build higher, and owe his memory to some occasion of more importance than his writings." To this motive, therefore, we say, it is probable that we ought to attribute his declining the theatrical direction; for, in the same year, he married the only daughter of Edward Norris, Esq. of Stratford, in Essex; and, as the fortune that lady brought him was very considerable, he was now better able to pursue some of his more public designs than he had before been.

The first project which Mr. Hill set on foot, for which he obtained a patent, and of which he was himself the sole discoverer, was the making an oil, as sweet as that from olives, from the beech-nuts, which are a very plentiful produce of some parts of these kingdoms. This was an improvement apparently and acknowledgedly of great utility, and must have turned out to equal advantage, had the conduct of it continued in the hands of the original inventor. But, being an undertaking of too great extent for his own fortune singly to pursue, he was obliged to call in the assistance of others; and took a subscription of twenty-five thousand pounds on shares and annuities, in security of which he assigned over his patent in trust for the proprietors, forming from among themselves a body, who were to act in concert with the patentee, under

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the denomination of the Beech Oil Company. However, as mankind are apt to be over-sanguine in their expectations, and too impatient, under any the least disappointment of those expectations, there soon arose disputes among them, which obliged Mr. Hill, in vindication of some misrepresentations concerning himself, to publish a fair state of the case, by which it appeared plainly, that all the money that had hitherto been employed, had been fairly and candidly expended for the public benefit, and that the patentee had even waved all the advantages, to which, by agreement, he had been entitled. These disputes, however, terminated in the overthrowing the whole design, without any emolument, either to the patentee or the adventurers, at a time when profits were already arising from it, and, if pursued with vigour, would, in all probability, have continued increasing and permanent. Mr. Hill procured his patent for this invention in October 1713, and the date of his public appeal, in regard to the affair, is the 30th of November 1716. Thus, exclusive of the time employed in bringing the invention itself to maturity, we see a full three years labour of a gentleman of abilities and ingenuity entirely frustrated, through the inequality of his own fortune to carry his plan into execution singly, and the erroneous warmth and impatience of those various tempers with which he was, in consequence of that insufficiency, obliged to unite himself for the perfection of it.

He was also concerned with Sir Robert Montgomery, in a design for establishing a plantation of a vast tract of land in the south of Carolina; for which purpose a

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grant had been purchased from the lords proprietors of that province; but here again the want of a larger fortune than he was master of, stood as a bar in his way; for, though it has many years since been extensively cultivated, under the name of Georgia, yet it never proved of any advantage to him.

Another very valuable project he set on foot about the year 1727, which was, the turning to a great account many woods, of very large extent, in the north of Scotland, by applying the timber, produced by them, to the uses of the navy, for which it had been long erroneously imagined it was totally unfit. The falsity of this supposition, however, he clearly evinced; for one entire vessel was built of it; and, on trial, was found to be of as good timber as that brought from any part of the world; and although, indeed, there were not many trees in these woods large enough for masts to ships of the largest burden, yet there were millions fit for those of all smaller vessels, and for every other branch of ship-building. In this undertaking, however, he met with various obstacles, not only from the ignorance of the natives of that country, but even from Nature herself; yet Mr. Hill's assiduity and perseverance surmounted them all. For when the trees were, by his order, chained together into floats, the unexperienced Highlanders refused to venture themselves on them down the river Spey; nor would have been prevailed on, had he not first gone himself to convince them that there was no danger. And now the great number of rocks, which choked up different parts of this river, and seemed to render it impassable, were another impediment to his

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expedition. But, by ordering great fires to be made upon them at the time of low tide, when they were most exposed, and throwing quantities of water upon them, they were, by the help of proper tools, broken to pieces and thrown down, and a free passage opened for the floats.

This design was, for some time, carried on with great vigour, and turned out to very good account; till some of the persons concerned in it thought proper to call off the men and horses from the woods of Abernethy, in order to employ them in their lead-mines in the same country, from whence they promised themselves a still more considerable advantage. Of what private emolument Mr. Hill received from this affair, or whether any at all, we are uninformed. However, the magistrates of Inverness, Aberdeen, &c. paid him the compliment of the freedom of their respective towns, and entertained him with all imaginable honours. Yet, notwithstanding these honours, which were publicly paid to our author, and the distinguished civilities which he met with from the Duke and Dutchess of Gordon, and other persons of rank to whom he became known during his residence in the Highlands, this northern expedition was near proving of very unhappy consequences to his fortune; for, in his return, his lady being at that time in Yorkshire, for the recovery of her health, he made so long a continuance with her in that county, as afforded an opportunity to some persons, to whose hands he had confided the management of certain important affairs, to be guilty of a breach of trust, that aimed at the destruction of the greater part of what he was worth. However,

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he happily returned time enough to frustrate their villanous intentions.

In the year 1731 he met with a severe shock by the loss of his lady, with whom he had passed upwards of twenty happy years, and to whom he had ever had the sincerest and tenderest attachment. The thought of the following epitaph, which he wrote on her, though not original, is entirely poetical:

Enough, cold stone!—suffice her long-lov'd name:

Words are too weak to pay her virtue's claim.—

Temples, and tombs, and tongues, shall waste away;

And power's vain pomp in mould'ring dust decay;

But ere mankind a wife more perfect see,
Eternity, O Time! shall bury thee.

Mr. Hill, after this, continued in London, and in intercourse with the public, till about the year 1738; when he, in a manner, withdrew himself from the world, by retiring to Plaistow, in Essex, where he devoted himself entirely to study, and the cultivation of his family and garden. Yet the concerns of the public became by no means a matter of indifference to him; for, even in this retirement, he closely applied to the bringing to perfection many profitable improvements. One more particularly he lived to complete, though not to reap any benefit from it himself; viz. the art of making potash, equal to that brought from Russia, to which place an immense sum of money used annually to be sent from these kingdoms, for that article alone. In his solitude he wrote and published several poetical pieces, particularly an heroic poem, entitled *The Fanciad*, another of the same kind, called *The Impartial*, a poem

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upon faith, and three books of an epic poem, which he had many years before begun, on the story of Gideon. He also adapted to the English stage Mons. de Voltaire's tragedy of *Merope*, which was the last work he lived to complete; for, from about the time he was soliciting the bringing it on the stage, an illness seized him, from the tormenting pains of which he had scarce an hour's intermission; and, after trying in vain all the aids that medicine could afford him, he at last returned to London, in hopes that his native air might have proved beneficial to him; but, alas! he was past recovery, being wasted almost to a skeleton, from some internal cause, which had occasioned a general decay, and was believed to be an inflammation in the kidneys, the foundation of which, most probably, had been laid by his intense and indefatigable application to his studies. He just lived to see his tragedy introduced to the public; but the day before it was, by command of Frederic Prince of Wales, to have been represented for his benefit, he died, in the very minute of the earthquake, Feb. 8, 1749-50; of the shock of which, though speechless, he appeared sensible. This event happened within two days of the full completion of his sixty-fifth year, the last twelvemonth of which he had passed in the utmost torment of body, but with a calmness and resignation that gave testimony of the most unshaken fortitude of soul. He was interred near Lord Godolphin's monument, in the great cloyster of Westminster Abbey, in the same grave with her, who had, while living, been the dearest to him.

With regard to Mr. Hill's pri-

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vate character, he was, in every respect, perfectly amiable. His person was, in his youth, extremely fair and handsome. He was tall, not too thin, yet genteelly made. His eyes were a dark blue, bright and penetrating; his hair brown, and his face oval. His countenance was most generally animated by a smile, which was more particularly distinguishable whenever he entered into conversation; in the doing which his address was most engagingly affable, yet mingled with a native unassumed dignity, which rendered him equally the object of admiration and respect with those who had the pleasure of his acquaintance. His voice was sweet, and his conversation elegant; and so extensive was his knowledge in all subjects, that scarcely any could occur on which he did not acquit himself in a most masterly and entertaining manner. His temper, though naturally warm when roused by injuries, was equally noble in a readiness to forgive them; and so much inclined was he to repay evil with good, that he frequently exercised that Christian lesson, even to the prejudice of his own circumstances. He was a generous master, a sincere friend, an affectionate husband, and an indulgent and tender parent; and indeed, so benevolent was his disposition in general, even beyond the power of the fortune he was blessed with, that the calamities of those he knew, and valued as deserving, affected him more deeply than his own. In consequence of this, we find him bestowing the profits of many of his works for the relief of his friends, and particularly his dramatic ones, for none of which he could ever be

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prevailed on to accept of a benefit; till at the very close of his life, when his narrow circumstances compelled him to solicit the acting of his *Merope*, for the relief of its author from those difficulties out of which he had frequently been the generous instrument of extricating others. His manner of living was temperate to the greatest degree, in every respect but that of late hours, which, as the night is less liable to interruptions than the day, his indefatigable love of study frequently drew him into. No labour deterred him from the prosecution of any design which appeared to him to be praiseworthy and feasible; nor was it in the power of the greatest misfortunes (and, indeed, from his birth, he seemed destined to encounter many) to overcome, or even shake, his fortitude of mind.

As a writer, he must be allowed to stand in a very exalted rank of merit. And although it may be confessed that the rigid correctness, with which he constantly re-perused his works for alteration, the frequent use of compound epithets, and an *ordo verborum* in great measure peculiar to himself, have justly laid him open to the charge of being, in some places, rather too turgid, and in others somewhat obscure; yet the nervous power we find in them will surely atone for the former fault; and, as to the latter, the intrinsic sterling sense we constantly find on a close examination of every passage of his writings, ought to make us overlook our having been obliged to take some little pains in digging through the rock in which it was contained. As we have, however, in this place, nothing to do with any but his dra-

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matic writings, the reader may see a complete catalogue of them in the following list, viz.

1. *Elfrid*; or, *The Fair Inconstant*. T. 4to. N. D. [1710.]

2. *The Walking Statue*; or, *The Devil in the Wine Cellar*. F. 4to. N. D. [1710.]

3. *Trick upon Trick*; or, *Squire Brainless*. C. N. P.

4. *Rinaldo*. O. 8vo. 1711.

5. *The Fatal Vision*; or, *The Fall of Siam*. T. 4to. 1716.

6. *King Henry V.*; or, *The Conquest of France by the English*. T. 8vo. 1723.

7. *Athelwold*. T. 8vo. 1732.

8. *Zara*. T. 8vo. 1736.

9. *Alxira*. T. 8vo. 1736.

10. *Merope*. T. 8vo. 1749.

11. *Roman Revenge*. T. 8vo. 1753.

12. *The Insolvent*; or, *Filial Piety*. T. 8vo. 1758.

13. *Merlin in Love*. P. O. 8vo. 1759.

14. *The Muses in Mourning*. O. 1760.

15. *The Snake in the Grass*. D. E. 8vo. 1760.

16. *Saul*. T. 1760.

17. *Daraxes*. Past. Op. 1760.

Mr. Hill's dramatic works, including

The Fatal Extravagance, were printed in 2 vols. 8vo. 1760.

Our author seems to have lived in perfect harmony with all the writers of his time, excepting Mr. Pope, with whom he had a short paper war, occasioned by that gentleman's introducing him in the *Dunciad*, as one of the competitors for the prize offered by the Goddess of Dulness, in the following lines:

Then Hill essay'd: scarce vanish'd out
of sight,
He buoys up instant, and returns to
light;

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He bears no token of the sabler streams,
And mounts, far off, among the swans
of Thames.

This, though far the gentlest piece of satire in the whole poem, and conveying at the same time an oblique compliment, in saying that he received no taint from the dirt and filth, roused Mr. Hill to the taking some notice of it, which he did by a poem, written during his peregrination in the North, entitled *The Progress of Wit, a Caveat for the Use of an eminent Writer*; which he begins with the following eight lines, in which Mr. Pope's too well known disposition is elegantly, yet very severely characterized:

Tuneful Alexis, on the Thames' fair side,
The ladies' plaything, and the Muses' pride;

With merit popular, with wit polite,
Easy, though vain, and elegant, though light;

Desiring, and deserving, others' praise,
Poorly accepts a fame he ne'er repays:
Unborn to cherish, *sneakingly approves*,
And wants the soul to *spread* the worth
he loves.

By the "*sneakingly approves*," in the last couplet, Mr. Pope was much affected; and, indeed, through their whole controversy afterwards, in which it was generally thought Mr. Hill had considerably the advantage, Mr. Pope seems rather to express his repentance, by denying the offence, than to vindicate himself, supposing it to have been given.

HILL, HERBERT. See HOLCROFT, THOMAS.

HILL, SIR JOHN. This gentleman, who may very justly be esteemed as a phenomenon in literary history, was perhaps one of the most voluminous writers that this or any other age has produced; yet, on an examination of his works, it will, we are afraid,

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appear, that he has just inverted that sentiment of Horace, which his namesake, above-mentioned, chose for the motto of his *Fatal Vision*, and that the Doctor's maxim will appear the direct contrary to the

I not for vulgar admiration write;
To be *well* read, not *much*, is my delight.

But of this more hereafter. He was the second son of one Mr. Theophilus Hill, a clergyman, if we mistake not, of either Peterborough or Spalding. Of the year of our author's birth we are not absolutely ascertained, but should, from a collection of circumstances, be apt to conclude it about 1716 or 1717; as in the year 1740 we find him engaged in a controversy with Mr. Rich in regard to a little opera called *Orpheus*, in which much personal abuse appeared on both sides. He was originally bound apprentice to an apothecary; after serving his time to whom, he set up in that profession, in a little shop in St. Martin's Lane; but, having very early encumbered himself with the cares of a family, by an hasty marriage with a young woman of no fortune, the daughter of one Mr. Travers, who was household steward to the late Earl of Burlington, and whom he fell in love with at a dance, he found the little business he had in his profession insufficient for the support of it, and therefore was obliged to apply to other resources to help out the poor pittance he could obtain by his regular occupation. Having, during his apprenticeship, attended the botanical lectures which are periodically given under the patronage of the company of Apothecaries, and being possessed of quick natural parts and ready abilities, he had made himself a very complete master of the practical, and indeed the theo-

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retical part also, of botany; and, having procured a recommendation to the late Duke of Richmond, and the Lord Petre, two noblemen, whose love of science and constant encouragement of genius ever did honour to their country, he was by them employed in the regulation of their respective botanic gardens, and the arrangement of certain curious dried plants, of which they were in possession. Assisted by the gratuities he received from these noblemen, he was enabled to put a scheme in execution of travelling over several parts of this kingdom, to gather certain of the more rare and uncommon plants; a select number of which, prepared in a peculiar manner, he proposed to publish, as it were, by subscription, at a certain price. The labour and expenses attendant on an undertaking of this kind, however, being very great, and the number of even probable purchasers very few, the emoluments accruing to him from all his industry, which was indeed indefatigable, were by no means adequate either to his expectations or his merits. The stage now presented itself to him as a soil in which genius might stand a chance of flourishing. But this plan proved likewise abortive, and, after two or three unsuccessful attempts at the Little Theatre in the Haymarket, and the Theatre Royal in Covent Garden, he was obliged to relinquish his pretensions to the sock and buskin, and apply again to his botanical advantages; and his business as an apothecary.

During the course of these occurrences, he was introduced to the acquaintance of Martin Folkes, Esq. the late president of the Royal Society, to Dr. Alexander Stuart, Mr. Henry Baker, F. R. S.

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and many other gentlemen eminent in the literary and philosophical world, by all of whom he was received and entertained, on every occasion, with the utmost candour and warmth of friendship; being esteemed a young man of very considerable abilities, struggling with the most laudable assiduity against the stream of misfortune, yet with a degree of bashful diffidence, which seemed an insurmountable bar to his ever being able to stem the torrent, or make that figure in life to which his merit justly entitled him. In this point of view Mr. Hill appeared for a considerable time, admitted to every literary assembly, esteemed and caressed by all the individuals which composed them, yet indigent and distressed, and sometimes put to difficulties for the obtaining even the common necessaries of life. At length, about the year 1745 or 1746, at which time he had a trifling appointment of apothecary to a regiment or two in the Savoy, he translated from the Greek a small tract, written by Theophrastus, on stones and gems, which, by the addition of a great number of very judicious and curious notes, he enlarged into an octavo volume of three shillings and sixpence price, which formed almost a complete system of that branch of natural history. This work he published by subscription, and, being extremely well executed, and as strongly recommended by all his literary friends, it not only answered his expectations from it with respect to pecuniary advantages, but also established a reputation for him as a writer; in consequence of which he was immediately engaged in works of more extent, and of greater importance.

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The first work he undertook was a general *Natural History*, in three volumes, folio; the first of which, exclusive of other writings, he completed in less than a twelvemonth. He was also engaged, in conjunction with George Lewis Scott, Esq. in a Supplement to *Chambers's Dictionary*. He took on him the management of a monthly publication, entitled *The British Magazine*, in which he wrote a great variety of essays on different subjects; and was at the same time concerned in many other works. In short, the rapidity of his pen was astonishing; nor will it perhaps readily gain credit with posterity, that while he was thus employed in several very voluminous concerns at one time, some of which were on subjects that seemed to claim singly the whole of his attention, and which he brought to perfection with an expedition that is scarcely to be conceived, he solely, and without any assistance, carried on a *daily* periodical essay, under the title of *The Inspector*. Nor was this the only extraordinary circumstance attending on it; for, notwithstanding all this employment, so much leisure did he find means ever to reserve to himself, that he was, at the same time, a constant frequenter of every place of public amusement. No play, opera, ball, or assembly, but Mr. Hill was sure to be seen at; where he collected, by wholesale, a great variety of private intrigue and personal scandal, which he as freely retailed again to the public, in his *Inspectors* and *Magazines*.

But now a disposition began to show itself in this gentleman, which those, who had been the most intimate with him in his earlier parts of life, could never have suspected in him, viz. an unbounded share

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of vanity and self-sufficiency, which had for years lain dormant behind the mask of their direct opposite qualities of humility and diffidence; a pride, which was perpetually laying claim to homage by no means his due, and a vindictiveness which never could forgive the refusal of it to him. Hence it was, that personal abuse and the most licentious and uncandid scurrility continually flowed from his pen; every affront, though ever so trivial, which his pride met with, being assuredly revenged by a public attack on the morals, understandings, or peculiarities of the person from whom it had been received. In consequence of this disposition, we find him very frequently engaged in personal disputes and quarrels; particularly in one with an Irish gentleman, of the name of Browne, who, on tinding himself universally considered as the person intended by a very ridiculous character drawn in one of the *Inspectors*, thought proper to bestow some correction on him, not of the gentlest kind, in the public gardens of Ranelagh, to which, however, Mr. Hill does not appear to have replied with any other weapon than his pen. He also engaged himself in a little paper war with Mr. Woodward, the comedian, in consequence of an insult that comedian received, in the exercise of his profession, from a gentleman in one of the boxes. Mr. Hill was also extremely busy in the opposition against the late Mr. Henry Fielding, in that intricate and inexplicable affair of Elizabeth Canning. But the most important contest he was ever concerned in was his attack on the Royal Society of London: as his writings on this subject are of some

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extent, and may be handed down to posterity when the cause of them is forgotten, it will not, perhaps, be disagreeable to our readers, if we take up a small portion of their time in a detail of the origin and progress of it.

When Mr. Hill had started all at once, as we have before related, from a state of indigence and distress, to taste the comforts of very considerable emoluments from his labour, giddy with success, and elated, beyond bounds, with the warm sunshine of prosperity, he seemed to be seized with a kind of infatuation. Vanity took entire possession of his bosom, and banished from thence every consideration but of self. His conversation turned on little else, and even his very writings were tainted with perpetual details of every little occurrence that happened to him. A passion for dress, show, and parade, the natural attendants on self-love, now broke forth; he set up his chariot, and, professing to assume the character of a mere man of pleasure, gallantry, and bon ton, affected to express, on every occasion, the highest contempt for business, and the drier kinds of study. His raillery, both in company and in his writings, frequently turned on those who closely attached themselves to philosophical investigations, more especially in the branches of natural philosophy. The common-place wit of abusing the medal-scraper, the butterfly-hunter, the cockle-shell merchant, &c. now appeared in some of his *Magazines* and *Inspectors*, and in two or three places he even indulged some distant glances of satire at the Royal Society. Notwithstanding which, however, when the Supplement to Chambers's *Dictionary* was nearly finish-

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ed, the proprietors of that work, very sensible of the weight which an F. R. S. annexed to the author's name, ever has in the recommendation of a work of that nature, were very desirous that Mr. Hill (who had just before this purchased a diploma for the degree of doctor of physic from the Scotch university of St. Andrews) should also have this addition as well as Mr. Scott, his colleague in the work. In consequence of this their design, the new Dr. Hill procured Mr. Scott to propose him for election into that honourable body; but the Doctor's conduct for some time past having been such as had rendered him the object of contempt to some, of disgust to others, and of ridicule to almost all the rest of his former grave and philosophical acquaintances, he now stood but a very indifferent chance for carrying an election, where an opposition of one third was sufficient to reject the candidate; and as the failing in that attempt might have done our author more essential prejudice than the succeeding in it could even have brought him advantage, the late ingenious and worthy president, Martin Folkes, Esq. whose remembrance must ever live in the highest estimation with all who ever had the honour of knowing him, notwithstanding that Dr. Hill had given him personal occasion of offence against him, yet with the utmost generosity and candour advised Mr. Scott to dissuade his friend, for his own sake, against a design in which there appeared so little probability of his succeeding. This advice, however, Dr. Hill, instead of considering it in the generous light it was meant, misinterpreted into a prejudiced opposition against his interest; and

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would have persisted in his intention even in despite of it, had not his being unable to obtain the subscription of the requisite number of members to his recommendation, obliged him to lay it aside, from a conviction that he could not expect to carry an election in a body composed of three hundred members, of which he could not prevail on three to set their names to the barely recommending him as a candidate. Thus disappointed, his vanity piqued, and his pride lowered, no relief was left him but railing and scurrility; for which purpose, declaring open war with the society in general, he first published a pamphlet, entitled *A Dissertation on Royal Societies*, in a letter from a Slavonian nobleman in London to his friend in Slavonia; which, besides the most ill-mannered and unjust abuse on the whole learned body, of which he had been just aiming, in vain, to become a member, is interlarded with the grossest personal scurrility on the characters of Mr. Folkes and Mr. Henry Baker, two gentlemen to whom Dr. Hill had formerly been under the greatest obligations, and whose respective reputations in both the moral and literary world had long been too firmly established, for the weak efforts of a disappointed scribbler to shake or undermine. Not contented with this, he proceeded to compile a large quarto volume, entitled *A Review of the Works of the Royal Society*; in which, by the most unfair quotations, mutilations, and misrepresentations, numbers of the papers read in that illustrious assembly, and published under the title of *The Philosophical Transactions*, are endeavoured to be rendered ridiculous. This work is ushered into the world with a most

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abusive and infamous dedication to Martin Folkes, Esq.; against whom and the afore-mentioned Mr. Henry Baker, the weight of this furious attack was chiefly aimed; since of the few other authors, who have been dragged in to suffer the lash of the Doctor's abuse, much the greater part of them seem to have had no claim to his resentment, but that of being correspondents of, or their pieces being communicated by, one or the other of these gentlemen. But here again Dr. Hill met with a disappointment; for the persons whom he had thus unjustly and ungratefully attacked, being greatly above the reach of his malice, he found the ill effects of it, like a recoiling piece, revert on himself; the world, instead of laughing with him, despised him; those, who would have otherwise been the principal purchasers of his philosophical writings, were now too much exasperated to afford him the least encouragement or assistance. By giving so ample a scope to personal slander and scurrilous abuse in some of his works, and by his too great hurry, and the impossibility of giving a proper digestion to others, he made himself so many personal enemies on the one hand, and wrote himself so out of repute, both with the town and the booksellers, on the other, that at length, even when employed by the latter, he was obliged, by contract, to conceal from the former his being the author, from the consideration that his very name was sufficient to damp the sale of any piece to which it might be affixed. This, however, did not prevent his engaging in many works, though not so voluminously as before, till at length he hit upon another method

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for getting money, which, as we are informed, brought him a very considerable income. This was no other than the preparation of certain simple medicines, whose effects are very serviceable in many cases; and, being mostly of the vegetable kind, are, we believe, very inoffensive in all. These medicines, in consequence of constant advertisements and puffing, have had a very extensive sale and consumption, and are, we think, chiefly of four sorts, viz. the *essence of water-dock*, *tincture of valerian*, *pectoral balsam of honey*, and *tincture of bardana*. Dr. Hill was, for some time, warmly patronized by the Earl of Bute; through whose interest, we have been informed, he was appointed to the management of the royal gardens; but, by what means we know not, the grant was never confirmed. Under that nobleman's patronage, and, we believe, at his expense, the Doctor published a very pompous and voluminous botanical work, entitled *A System of Botany*, with a great number of elegant copper-plates.

About the same time he frequently appeared at the magnificent routs of the late Dutchess of Northumberland, where, had he not been generally known, the splendour of his dress might have denoted him to be some person of real consequence and fortune. But as the frequenters of this elegant assembly took not the slightest notice of him, his situation among the great and the polite was rather an object of commiseration than envy.

In the latter part of his life he was honoured by the King of Sweden with the order of Vasa, and died in November 1775, of the gout, a disorder which, though he

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professed to cure in others, he was unable to root out of his own constitution. He was buried at Denham.

And now, having related what peculiar circumstances we have been able to collect in regard to his life, it may be expected that we should give some observations with respect to his character; yet these we shall here confine only to his literary one, and the rank of merit which his writings ought to stand in. Dr. Hill's greatest enemies could not deny that he was master of considerable abilities, and an amazing quickness of parts. The rapidity of his pen was ever astonishing; and we have been credibly informed, that he has been known to receive, within one year, no less than fifteen hundred pounds for the works of his own single hand; which, as he was never in such estimation as to be entitled to any extraordinary price for his copies, is, we believe, at least three times as much as ever was made by any one writer in the same period of time. But, had he wrote much less, he would probably have been much more read. The vast variety of subjects he handled, certainly required such a fund of universal knowledge, and such a boundless genius, as were never, perhaps, known to centre in any one man; and therefore it is not to be wondered at, if, in regard to some, he appears very inaccurate, in some very superficial, and, in others, very inadequate to the task he had undertaken. By his works in the philosophical way he seemed most likely to have purchased future fame, had he allowed himself time to have digested the knowledge he was possessed of, or adhered to that precision

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with regard to veracity which the relation of literary facts so rigidly demands. His novels, of which he has written many, such as *The History of Mr. Loveill* (in which he had endeavoured to persuade the world he had given the detail of his own life), *The Adventures of a Creole*, *The Life of Lady Frail*, &c. have, in some parts of them, incidents not disagreeably related; but the most of them are no more than narratives of private intrigues, containing, throughout, the grossest calumnies, and aiming at the blackening and undermining the private characters of many respectable and amiable personages. In his essays, which are by much the best of his writings, there is, in general, a liveliness of imagination, and a prettiness in the manner of extending perhaps some very trivial thought; which, at the first coup-d'œil, is pleasing enough, and may, with many, be mistaken for wit; but, on a nearer examination, the imagined sterling will be found to dwindle down into mere French plate. A continued use of smart short periods, bold assertions, and a routine of egotisms, for the most part give a glitter to them, which, however, presently sullies to the eye, and seldom tempts the spectator to a second glance. In a word, the utmost that can be said of Dr. Hill is, that he had talents, but that he, in general, either greatly misapplied them, or most miserably backbied them out.

As a dramatic writer he stands in no estimation, nor has been known in that view by any thing but three very insignificant little pieces, one of which we have mentioned above. Their titles are:

1. *Orpheus*. O. fol. 1740.

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2. *The Maiden Whim*; or, *The Critical Minute*. F. 1756. N. P.

3. *The Rout*. F. 8vo. 1758.

HILL, RICHARD. We suspect this name to be a fictitious one, and intended to be imposed on the public for the author of several pieces against the celebrated John Wesley. It stands, however, before one drama, entitled

The Gospel Shop. Com. 8vo. 1778.

HILTON, WILLIAM, a resident, we believe, of Newcastle upon Tyne, where he published, by subscription, two volumes of his poetical works, which contained,

1. *Arthur*. T. 8vo. 1776.

2. *Siege of Palmyra*. T. 8vo. 1776.

HIPPISLEY, JOHN, a comic actor of considerable merit, whose performance on the stage was much heightened by a distortion of his face, occasioned by an accidental burn in his youth. His situation in the theatre was at first very low, being no more than a candle-snuffer; but on the death of Pinkethman he succeeded to all his characters, and was received in them by the public with great applause. He built a theatre at Bristol, and had another in some forwardness at Bath when he died. At one period of his life, he kept a coffee-house somewhere near Covent Garden, and died at Bristol, the 12th of February 1748. He wrote,

1. *A Journey to Bristol*; or, *The Honest Welshman*. F. 8vo. [1731.]

And altered Cibber's *Hob*, under the title of,

2. *Flora*. Op. 8vo. 1730.

3. *Sequel to Flora*. 8vo. 1732.

Mr. Hippisley had two daughters, both actresses; and one of them, Mrs. Green, was excellent in the characters of ancient ladies

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and abigails. He had also a son, who died in the situation of governor of a fort in Africa: he was a man of letters, and wrote several very sensible pamphlets. Old Mr. Hippisley at one time intended him for the stage, and he actually performed *Tom Thumb*. Speaking to Quin on this subject, he was told by the cynic, that if the young gentleman was designed for the theatre, it was high time to burn him (i. e. in order to give him some resemblance to his father). Hippisley's "*Drunken Man*" is a piece of humour which is still occasionally delivered on the stage.

HITCHCOCK, ROBERT, was formerly an actor on the York stage, and afterwards prompter at the Haymarket, in the late Mr. Colman's time; where his daughter made her first appearance in *The Silver Tankard*, 1781; after which he became prompter in Dublin, and his wife and daughter great favourites on the Irish stage. The latter retired, in consequence of her marriage with a gentleman, now an eminent barrister in Dublin; but her mother, we believe, still retains her situation as an actress. Mr. Hitchcock, while in Dublin, wrote *A History of the Irish Stage*, 2 vols. 12mo. 1794. He had a son, who was bred in the university of Dublin, and is now at the Irish bar. Mr. Hitchcock was the author of two plays, called,

1. *The Macaroni*. C. 8vo. 1773.

2. *The Coquette*; or, *The Mistakes of the Heart*. C. 8vo. 1777. and died in Clarendon Street, Dublin, toward the latter end of the year 1809. His abilities as an actor were very moderate; but he bore, universally, the character of an honest, worthy, sensible man.

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HITCHENER, W. H. A person of this name is author of
Ivor. Tr. 8vo. 1808.

HOADLY, DR. BENJAMIN, eldest son of the Bishop of Winchester, was born Feb. 10, 1705-6, in Broad Street; educated, as was his younger brother, at Dr. Newcome's, at Hackney, and Corpus Christi College, Cambridge; being admitted pensioner, April 8, 1722, under the worthy Archbishop Herring, then tutor there. Here he took a degree in physic, in 1727; and, particularly applying to mathematical and philosophical studies, was well known (along with the learned and ingenious Drs. David Hartley and Davies, both afterwards of Bath, who with him composed the whole class) to make a greater progress, under the blind professor Saunderson, than any young gentleman then in the university. When His late Majesty was at Cambridge, in April 1728, he was upon the list of gentlemen to be created doctors of physic; but, either by chance or management, his name was not found in the last list; and he had not his degree of M. D. till about a month after, by a particular mandamus. Through this transaction it appeared that Dr. Snape had not forgotten nor forgiven the name of Hoadly; for he not only behaved to him with great ill-manners, but obstructed him in it as much as lay in his power. He was F. R. S. very young, and had the honour of being made known to the learned world as a philosopher, by *A Letter from the Reverend Dr. Samuel Clarke to Mr. Benjamin Hoadly, F. R. S. occasioned by the present Controversy among Mathematicians concerning the Proportion of Velocity and Force in Bodies in Motion*. He was made registrar

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of Hereford while his father filled that see; and was appointed physician to His Majesty's household so early as June 9, 1742. It is remarkable, that he was for some years physician to both the households together; having been appointed to that of the Prince of Wales, Jan. 4, 1745-6, in the place of Dr. Lamotte, a Scotchman with a French name (whom the Prince had himself ordered to be struck out of the list, on his imprudent behaviour at the Smyrna Coffee-house, at the time of the rebellion, 1745); and with particular circumstances much to his honour: the Prince himself, before the warrant could be finished, ordering the style to be altered; and that he should be called physician to the *household*, and not in *extraordinary*, as the other had been: observing, that this would secure that place to him in case of a demise, and be a bar against any one getting over him. Nay, not content with this, his Royal Highness voluntarily wrote a letter to the Bishop with his own hand—"that he was glad of this opportunity of giving him a token of his *gratitude* for his services formerly to his family; and that he was his *affectionate* **FREDERICK, P.**"—This, being at a time when the families were not upon the best terms, is a proof that Dr. Hoadly was a most unexceptionable man. He was said to have filled the posts with *singular honour*. He married, 1. Elizabeth, daughter of Henry Betts, Esq. of Suffolk, counsellor at law, by whom he had one son, Benjamin, who died an infant. 2. Ann, daughter and coheir of the Honourable General Armstrong, by whom he left no issue. He died in the lifetime of his father, August 10, 1757, at his house at

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Chelsea, afterwards Sir Richard Glyn's, which he had built ten years before. He published, 1. *Three Letters on the Organs of Respiration, read at the Royal College of Physicians, London, A. D. 1737, being the Gulstonian Lectures for that Year. To which is added an Appendix, containing Remarks on some Experiments of Dr. Houston, published in the Transactions of the Royal Society for the Year 1736, by Benjamin Hoadly, M. D. Fellow of the College of Physicians, and of the Royal Society, London, 1740, 4to.* 2. *Oratio Anniversaria in Theatro Coll. Medicor. Londinensium, ex Harveii Instituto habita, die 18^o Oct. A. D. 1742, à Benj. Hoadly, M. D. Coll. Med. et S. R. S. 1742, esteemed a very elegant piece of Latin.* 3. *The Suspicious Husband, a comedy.* 4. *Observations on a Series of Electrical Experiments. By Dr. Hoadly and Mr. Wilson, F. R. S. 4to. 1756.*

The Doctor was, in his private character, an amiable humane man, and an agreeable sprightly companion. In his profession he was learned and judicious; and, as a writer, there needs no further testimony to be borne to his merit, than the very pleasing comedy he has left behind him, which, whenever represented, continually affords fresh pleasure to the audience. We scarce have need to mention to any one, the least conversant with theatrical affairs, that we mean

The Suspicious Husband. Com. 8vo. 1747.

He also left behind him, in manuscript,

The Tailors. C. Acted 1797.

HOADLY, DR. JOHN. This gentleman was the youngest son of Dr. Benjamin Hoadly, Bishop of Winchester. He was born in

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Broad Street, October 9, 1711, and educated at Mr. Newcome's school in Hackney, where he got great applause by performing the part of Phocyas in *The Siege of Damascus*. In June 1730, he was admitted at Corpus Christi College, in Cambridge, and about the same time at the Temple, intending to study the law. This design, however, he soon abandoned; for in the next year we find he had relinquished all thoughts of the law as a profession. He took the degree of LL. B. in 1735, and, on the 29th of November following, was appointed chancellor of Winchester, ordained deacon by his father Dec. 7, and priest the 21st of the same month. He was immediately received into the Prince of Wales's household as his chaplain, as he afterwards was into that of the Princess Dowager, May 6, 1751.

His several preferments he received in the following order of time: The rectory of Michelmersh, March 8, 1737; that of Wroughton, in Wiltshire, Sept. 8, 1737; and that of Alresford, and a prebend of Winchester, 29th of November in the same year. On June 9, 1743, he was instituted to the rectory of St. Mary, near Southampton; and, on Dec. 16, 1746, collated to that of Overton. He had the honour to be the first person on whom Archbishop Herring conferred the degree of a doctor. In May 1760, he was appointed to the mastership of St. Cross; and all these preferments he enjoyed until his death, except the living of Wroughton and the prebend of Winchester. He wrote some poems in Dodsley's *Collection*, and is supposed to have very materially assisted his brother in *The Suspicious Husband*. He like-

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wise published an edition of his father's works, in 3 vols. folio. After living to the age of sixty-four, the delight of his friends, he died March 16, 1776; and with him the name of Hoadly became extinct.

He was the author of,

1. *The Contrast*. Play. 1731. N. P.
2. *Jephtha*. Orat. 8vo. 1737.
3. *Love's Revenge*. D. P. 4to. 1737.
4. *The Force of Truth*. Orat. 1744.
5. *Phæbe*. P. O. 8vo. 1748.

He also revised Lillo's *Arden of Feversham*; and wrote the fifth act of Miller's *Mahomet*.

He left several dramatic works in manuscript behind him; and, among the rest, *The House-keeper*, a farce, on the plan of *High Life below Stairs*, in favour of which piece it was rejected by Mr. Garrick; together with a tragedy on a religious subject. So great, however, was the Doctor's fondness for theatrical exhibitions, that no visitors were ever long in his house before they were solicited to accept a part in some interlude or other. He himself, with Garrick and Hogarth, once performed a laughable parody on the scene in *Julius Cæsar*, where the Ghost appears to Brutus. Hogarth personated the spectre; but so unretentive was his memory, that, although his speech consisted only of a few lines, he was unable to get them by heart. At last they hit on the following expedient in his favour: The verses he was to deliver were written in such large letters on the outside of an illuminated paper lantern, that he could read them when he entered with it in his hand on the stage. Hogarth prepared the play-bill on this occa-

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sion with characteristic ornaments. The original drawing is still preserved, and we could wish it were engraved; as the slightest sketch from the design of so grotesque a painter would be welcome to the collectors of his works.

The tragedy was on the story of Lord Cromwell, and its author designed to give it to the stage. In a letter, dated August 1, 1765, he thus apologizes to a friend to whom he intended to present the copy: "Your kind concern; &c. demanded an earlier acknowledgment, had I not delayed till an absolute answer came from my friend David Garrick, with his fixed resolution never more to strut and fret his hour upon the stage again. This decree has unbinged my schemes with regard to Lord Cromwell; for nothing but the concurrence of so many circumstances in my favour (his entire disinterested friendship for me and the good Doctor's memory; Mrs. Hoadly's bringing on a piece of the Doctor's at the same time; the story of mine being on a religious subject, &c.; and the peculiar advantage of David's unparalleled performance in it) could have persuaded me to break through the prudery of my profession, and (in my station in the church) produce a play upon the stage."

HOARE, PRINCE, was born at Bath, where his father, Mr. William Hoare, was a painter of considerable eminence. Our author was placed early under the tuition of Mr. Hele, first master of the grammar-school at Bath; and, during the intervals of school hours, was instructed by his father in painting, in which he made a considerable progress. At seventeen he was sent to London, and be-

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came a student of the Royal Academy, where he manifested his attachment to the arts, by devoting more than the regular time to labour, and not unfrequently working the whole day without intermission. According to the practice of other artists, Mr. H. commenced his travels in 1776; and, after an absence of four years, returned to England, and settled in London. He continued in his profession with considerable success, painting portraits and historical subjects; but an ill state of health obliged him suddenly to decline it, and withdraw to the sea-coast for the benefit of the air. He now, for amusement, attempted dramatic writing; and while on his way to Lisbon, which voyage was recommended to him for the recovery of his health, he presented the first offspring of his Muse (*Such Things Were*, a tragedy) to the managers of the Bath theatre, and at Lisbon had the gratification to hear of its success. He returned to England in June 1788, having derived much benefit from his excursion; and, by the persuasions of Mr. Storace, who then was eminent as a composer, and flattered by the reception of his first play, he applied his mind entirely to dramatic composition. But finding the managers of London less compliant than the managers of Bath, he was obliged at first to bring out his pieces for benefits, and consequently forego the customary emolument. Their success soon induced the managers to accept what they had before rejected; and having thus established his fame, he finds no difficulty now in procuring access to the stage. His dramatic writings are,

1. *Such Things Were*. T. 1788, N. P.

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2. *No Song, No Supper*. Mus. F. 1790. N. P.
3. *The Cave of Trophonius*. M. E. 1791. N. P.
4. *Dido, Queen of Carthage*. O. 8vo. 1792.
5. *Prize*. M. E. 1793. N. P.
6. *My Grandmother*. M. F. 1793. N. P.
7. *The Three and the Deuce!* M. C. D. 1795. 8vo. 1806.
8. *Lock and Key*. M. E. 8vo. 1796.
9. *Mahmoud*. Op. 1796. N. P.
10. *Julia*. T. 1796. See *Such Things Were*.
11. *A Friend in Need*. M. E. 1797. N. P.
12. *Italian Villagers*. C. Op. 1797. N. P.
13. *Sighs*. C. 8vo. 1799.
14. *Children; or, Give them their Way*. Com. Dr. 1800. N. P.
15. *Indiscretion*. C. 8vo. 1800.
16. *Chains of the Heart*. Op. 8vo. 1802.
17. *Paragraph*. M. E. 8vo. 1804.
18. *Partners*. C. 1805. N. P.
19. *Something to do*. C. 1803. N. P.

To Mr. Hoare is also ascribed,
20. *The Captive of Spilzburg*. M. E. 8vo. 1799.

HODSON, WILLIAM. This gentleman was a native of Cambridge; admitted of Trinity College in 1760; took the degree of B. A. 1764, commenced M.A. 1767, and in 1770 obtained Mr. Seaton's prize. He was likewise author of two plays, and a farce, called,
1. *Arsaces*. T. 8vo. 1775.
2. *Zoraida*. T. 8vo. 1780.
3. *Adventures of a Night*. F. 8vo. 1783.

He expired, suddenly, in the house of the Rev. Mr. Borlace, in Emanuel Lane, Cambridge, Oct. 6, 1793;

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and was at the time of his death vice-master of Trinity College, and vicar of Hitchin, Herts, to which he had succeeded in 1788.

HOKER, JOHN, was first demy or semi-commoner, afterwards fellow of St. Mary Magdalen College, Oxford, and, in 1535, master of arts, being then accounted excellently well read in Greek and Latin authors, a good rhetorician and poet, and much commended for his fancy. He was living in Magdalen College in 1543, being then bachelor of divinity of three years standing, and died, we may conjecture, very shortly after. Among other things, he wrote

Piscator; or, *The Fisher caught*. Com. N. P.

HOLCROFT, THOMAS, was born in Orange Court, Leicester Fields, December 22, 1744. His father was a shoemaker; a calling for which his son always retained a peculiar respect. The former was of an unsettled temper, seldom dwelling long in one place; and the son accompanied him in all his peregrinations. When Mr. Holcroft was in his teens, he was a servant to the Hon. Mr. Vernon; his chief employment was to ride his master's race-horses, which were in training to run at Newmarket, and he was afterwards much devoted to the art of horsemanship. He was also considerably attached to the study of music; and some time after applied much of his attention to connoisseurship in painting. Mr. Holcroft had an active mind, and was no sooner aware of any path that led to improvement and excellence, than he was anxious to enter that path. Notwithstanding this, he persevered to the age of twenty-five years, with some little interrup-

tion, in his father's trade of a shoemaker.

About the period of life above alluded to, Mr. Holcroft conceived a passion for the stage, and offered his services at the same time to Mr. Charles Macklin and Mr. Samuel Foote. Foote encouraged him; but Macklin talked to him in so specious a style, and held out to him so many temptations and prospects, which were never realized, that he was induced to decide for Macklin and Ireland; a decision which he continued long to repent.

In the profession of a player Mr. Holcroft continued, not with the most flattering success, till after the production of his play of *Duplicity*, in 1781. Immediately on the exhibition of this comedy, he withdrew from the stage as an actor, and for several years devoted his attention principally to dramatic composition. His writings of this kind are as follow:

1. *The Crisis*. C. O. 1778. N. P.
2. *Duplicity*. C. 8vo. 1781.
3. *Noble Peasant*. C. O. 8vo. 1784.
4. *Follies of a Day*. C. 8vo. 1784.
5. *The Cholerick Fathers*. C. O. 8vo. 1785.
6. *Death of Adam*. S. D. 8vo. 1786.
7. *Hagar in the Wilderness*. S. D. 8vo. 1786.
8. *Joseph made known to his Brethren*. S. D. 8vo. 1786.
9. *Return of Tobias*. S. D. 8vo. 1786.
10. *Ruth and Naomi*. S. D. 8vo. 1786.
11. *Sacrifice of Isaac*. S. D. 8vo. 1786.
12. *Widow of Sarepta*. S. D. 8vo. 1786.

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13. *Seduction*. C. 8vo. 1787.
 14. *Louis in the Elysian Fields*. D. 8vo. 1789.
 15. *The School of the World*. Com. trans. 8vo. 1789.
 16. *Tantalus at Law*. Com. trans. 8vo. 1789.
 17. *School for Arrogance*. C. 8vo. 1791.
 18. *Road to Ruin*. C. 8vo. 1792.
 19. *Love's Frailties*. C. 8vo. 1794.
 20. *Rival Queens*. Prel. 1794. N. P.
 21. *Deserted Daughter*. C. 8vo. 1795.
 22. *Man of Ten Thousand*. C. 8vo. 1796.
 23. *Force of Ridicule*. C. 1796. N. P.
 24. *Knave or Not*. C. 8vo. 1798.
 25. *Deaf and Dumb*. H. D. 8vo. 1801. [Under the name of HERBERT HILL.]
 26. *Tale of Mystery*. Mel. Dr. 8vo. 1802.
 27. *Hear both Sides*. C. 8vo. 1803.
 28. *The Two Friends*. Dr. Prov. 4to. 1804.
 29. *The Play is over*. D. Prov. 4to. 1804.
 30. *Lady of the Rock*. Mel. Dr. 8vo. 1805.
 31. *Vindictive Man*. C. 8vo. 1806.
- The following have likewise been ascribed to his pen:
- The German Hotel*. C. 8vo. 1790. [Under the name of MARSHALL.]
- The Inquisitor*. P. 8vo. 1798.
- He's much to blame*. C. 8vo. 1798.

See, besides, THEATRICAL RE-
CORDEr, in Vol. III.

Mr. Holcroft also exercised his talents, with advantage to his re-

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putation, in the novels of *Alwyn*, printed in 1780; *Anna St. Ives*, 1792; and *Hugh Trevor*, 1794. He likewise launched a fourth novel, entitled *Brian Perdue*, in the year 1807. The public are further indebted to the pen of Mr. Holcroft for many translations; among others,

1. *The private Life of Voltaire*, 12mo.
2. *Memoirs of Baron Trenck*, 3 vols. 12mo.
3. *The Secret History of the Court of Berlin*, by the Count de Mirabeau, 2 vols. 8vo.
4. *Tales of the Castle*, by Madame de Genlis, 5 vols. 12mo.
5. *The posthumous Works of Frederick II. King of Prussia*, 13 vols. 8vo.
6. *An abridged Display of the Physiology of Lavater*, 3 large vols. 8vo.

The great action of the life of Mr. Holcroft was, undoubtedly, his voluntary surrender to the indictment for high treason, preferred against him in the autumn of 1794. Few persons can now doubt, that if the Administration had succeeded at that time in bringing to capital punishment the twelve persons (many of them not personally known to each other) who were included in one indictment, the constitution and liberties of England would have been endangered, if not destroyed; and as few persons will refuse to confess, that the voluntary surrender of one of the parties, after the Grand Jury had decided that they should be tried for their lives, was a great and impressive demonstration of conscious innocence. After three of them had been tried and acquitted, our author and the other eight were discharged without being put upon their trial.

Mr. Holcroft spent the principal part of the years 1799, 1800, and 1801, in Germany and France; and the observations collected by

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him, in his travels, were afterwards published in 2 vols. 4to.

HOLBEN, MR. In Downes's *Roscius Anglicanus*, p. 26, we find there was an author in the reign of Charles II. of this name. He is mentioned as the writer of one piece, which probably was never printed, entitled

The Ghosts. Acted between 1662 and 1665, by the Duke's company.

HOLFORD, MR. A gentleman of Lincoln's Inn, of this name, wrote,

1. *The Cave of Neptune.* D. P. 8vo. 1799.

2. *The Storm.* D. 8vo. 1799. which, however, were published anonymously.

HOLFORD, MRS. M. is author of

Neither's the Man. C. 8vo. 1799.

This lady has besides written *Fanny, Selima, Grosford Vale, &c.* &c.; but this is all that we are able to learn of her.

HOLIDAY, DR. BARTEN. This gentleman was son of one Thomas Holiday, a taylor, and was born in the parish of All Saints, in the city of Oxford, about the latter end of Queen Elizabeth's reign. He was very early entered of Christchurch, in the university of Oxford, during the time of Dr. Ravis, who was not only his patron, but a relation also. In this college he took his degrees of bachelor and master of arts, and in 1615 entered into holy orders; in which his abilities quickly made him be taken notice of, and rendered him a very popular preacher. He soon after obtained two good livings, both of them in Oxfordshire; and, in the year 1618, he went as chaplain to Sir Francis Stewart, when he accompanied, to

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his own country, the famous Count Gondemar, who had been many years ambassador from the court of Spain to that of England. In this journey, his facetious and agreeable manner greatly ingratiated him in the favour of Count Gondemar.

Soon after his return he was appointed, by King Charles the First, one of his chaplains; and, before 1626, succeeded Dr. Bridges as archdeacon of Oxford. In 1642 he was, by virtue of the King's letters, created, with several others, doctor of divinity. And now, the rebellion being broken out, he sheltered himself near Oxford; but very soon began to give proofs of a want of steadfastness, which occasioned him the blame and censure of many of his ancient friends among the clergy; the most of whom chose rather to live in poverty during the usurpation, than by a mean compliance with the times to betray the interests of the church, and the cause of their unhappy exiled sovereign: for, when he saw the royal party so far declining, that their cause began to appear desperate, he thought it the most for his own interest to temporize, and appear to join in with the prevailing power; nay, on Oliver Cromwell's being raised to the protectorship, he even so far coincided with the measures then pursued, as to submit to an excommunication by the triers, in order to his being inducted into the rectory of Shilton in Berkshire, which had been vacated by the ejection of one Thomas Lawrence, on account of his being *non compos mentis*. He lived, however, to see the restoration of King Charles II.; in consequence of which event the Doctor threw up the living he had held under the Protector, and re-

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turned to Eifley (or Ifley) near Oxford, to live on his archdeaconry; and it is thought that, had he survived, his poetry, and the fame of his learning and abilities, gave him so fair a chance for preferment, that, notwithstanding his having acted a temporizing part, which had greatly injured him with the royalists, it was probable he would soon have been raised to a bishopric, or at the least to a very rich deanery. But the irresistible monarch summoned him away from the village of Eifley on the 2d day of October 1661; three days after which he was interred at the foot of Bishop King's monument, under the south wall of the aisle, joining on the south side to the choir of Christchurch cathedral, near the remains of William Cartwright and John Gregory.

His writings are very numerous, both in the classical and theological way; but he has only left one dramatic piece behind him, which is entitled

Τίχοναμα. C. 4to. 1610.

Wood relates an anecdote in relation to this play, which has some humour in it, and therefore may not prove unentertaining to our readers. He tells us, that this piece had been publicly acted in Christchurch Hall, in the year [i. e. Feb. 13] 1617, and with no very great applause; but that the wits of those times, being willing to distinguish themselves before the King, were resolved, with leave, to act the same comedy at Woodstock. Permission being obtained, it was accordingly acted on Sunday evening, Aug. 26, 1621. But, whether it was too grave for His Majesty and too scholastic for the audience, or whether, as some said, the actors had taken too much wine before they began, in order

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to remove their timidity, His Majesty grew so tired with the performance, that, after the first two acts were over, he several times made efforts to be gone. At length, however, being persuaded by those who were about him to have patience till it was over, lest the young men should be discouraged by so apparent a slight shown to them, he did sit it out, though much against his will; on which the following smart and ingenious epigram was made by a certain scholar:

"At Christchurch Marriage, done before
the King,

"Lest that the mates should want an
offering,

"The King himself did offer. What, I
pray?—

"He offer'd twice or thrice—to go away."

" 'Tis said by some (says Wood)
"that he was author of a comedy,
"called

"*The Gentle Craft*;
"but whether true, I doubt it."

HOLLAND, SAMUEL. Of this author it is only known that he wrote one dramatic piece (printed in a book, entitled *Wit and Fancy in a Maze*; or, *The incomparable Champion of Love and Beauty*; a mock Romance, 12mo. 1656: also in a book, called *Romancio-Mastix*; or, *A Romance on Romances*; 12mo. 1660), called

Venus and Adonis. M.

HOLLAND, W. A. Of this person we know no more than that *Augustus and Gubelmus*. Mel. Dr. 1806. N. P.

was produced under his name.

HOLMAN, JOSEPH GEORGE, is descended from the younger brother of Sir John Holman, of Warkworth Castle, Oxfordshire, who was created a baronet by Charles the Second. Sir John Holman died without male issue; and, if

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the patent could be granted collaterally, Mr. Holman has a claim to the title. His great-grandfather signalized himself in Flanders, under the arms of the Duke of Marlborough, and was killed at the battle of Dunblain, in Scotland, at the time of the rebellion in 1715, leaving an infant son. The tender years of the child exposed him to the artifices and villany of those to whom the care of his infancy unfortunately devolved. They deprived him of the whole of his paternal inheritance; and when, at a mature period, he put the affair into litigation, all was lost on account of the want of the register of his father's birth, which was consumed in a fire at the Sardinian ambassador's chapel, in which place he was baptized. Thus, by the loss of a small but momentous document, an hereditary property of some thousands a year was wholly diverted from the rightful claimants, and which otherwise would have descended to the subject of our present notice. Mr. Holman's father held an ensigncy and adjutantcy in the British service; but dying when his son was but two years of age, the latter became the care of his uncle, who placed him, at a proper age, in the excellent seminary in Soho Square, then under the management of Dr. Barwis, but now conducted by Dr. Barrow. From having been engaged in the annual theatrical amusements usual at the school we have mentioned, our author imbibed a taste for the sock and buskin, which no prospect of academical honours at the university could tempt him to relinquish. From Soho school Mr. Holman went to Queen's College, Oxford, and pursued his studies with zeal and success. The am-

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bition of theatrical fame, however, was not to be subdued; and, on the 26th of October 1784, being then twenty years of age, he made his first public appearance at Covent Garden theatre, in the character of Romeo. The strong marks of genius, the traces of a cultivated mind, the accuracy of conception, the energy, fervour, and sensibility, which evidently distinguished his performance, excited surprise as well as pleasure in the audience; and the flattering applause that he received confirmed him irrevocably an actor. The manager, who was eager to secure abilities so striking at such an early period, offered him an engagement worthy of his talents, and allotted to him ample opportunities of displaying those abilities in the most advantageous manner. Mr. Holman, however, returned in due time, and kept a term at Oxford; his theatrical efforts not being considered, by the liberal spirit of those who presided in that university, as any bar to whatever academical distinctions he might be desirous of obtaining. The business of the theatre prevented his visiting Oxford again for three or four years; and, at his return, he was permitted to wear the gown of a civilian, though he had not kept the usual number of terms—a circumstance that we mention, because, while it shows the dignified liberality of his academical superiors, it may be considered as an honourable tribute to his own talents and personal worth. Mr. Holman pronounced a Latin oration on the occasion, which evinced his grateful respect for the university, no less than his classical eloquence.

At the end of the third season he quitted Covent Garden, in con-

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sequence of some difference about an increase of salary. He then visited Dublin, where he had played before during an after-season; and, in consequence of the approbation he then met with, now made advantageous terms with Mr. Daly for the winter season. At the time of his first playing on the Irish stage, Mr. Henderson, Mr. Pope, Mr. Kemble, Mr. Aickin, &c. were also engaged. Having performed at Edinburgh, Birmingham, Liverpool, Manchester, &c. with considerable applause, he was re-engaged by Mr. Harris, and resumed his situation at Covent Garden with increased approbation. In the season of 1800, a disagreement took place between the proprietors of Covent Garden, and eight of their principal performers, viz. Messrs. Holman, Johnstone, Fawcett, Pope, Knight, H. Johnston, Munden, and Incedon; when a statement of their grievances was signed and published by the above gentlemen. The ground of difference rested principally upon the proprietors depriving their performers of the customary orders of admission—enlarging the fine of 5*l.* for refusing a character, to 30*l.*—and raising the charge of a benefit from 140*l.* to 160*l.* The proprietors contended, that orders had ever been held as a gratuitous indulgence; and that they had never been allowed but with the special leave of the managers: that with respect to the fine for refusing characters, much disgust had been given to authors, and much injury done to the property, by the rejection of characters; and that on the subject of increasing the amount of the benefit-charge, they were perfectly authorized in that proceeding by the increase of the nightly expenses of the thea-

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tre; which the testimony of the treasurer, proposed to be substantiated by affidavit, estimated at more than 160*l.* The performers observed in answer, that orders had not been held by any gratuitous indulgence, but by an established privilege; for which they referred to a former declaration of the manager: that the advance of the fine from 5*l.* to 30*l.* gave to the managers the power of depressing and degrading professional talents, and of extorting from the first actor of the theatre, by that main engine of oppression, the whole of his salary; and that the benefit-charge had experienced an advance, in the course of twenty years (for it was only 64*l.* 5*s.* in 1780), of 95*l.* 15*s.* This disagreement was left (by mutual consent) to the Lord Chamberlain for decision. His Lordship wished to have declined the office of arbitrator; but gave at last his opinion in favour of the proprietors; recommending, at the same time, an amicable adjustment and oblivion of the past. The complaints, of course, were dropped; and the performers reinstated, except Mr. Holman, who either was not offered, or would not accept of, a re-engagement. Mr. Holman having now quitted a theatre which gave birth to his talents, performed a few nights at the Haymarket; and then accepted of an engagement for the ensuing winter from the manager of the Dublin theatre, who proposed the same to all or any of the performers who might leave Covent Garden in consequence of the above disagreement. So great was Mr. Holman's success in Dublin, that he purchased a share of that theatre, and divided the management with Mr. Jones; but such was the distracted state of that

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kingdom (the actors being, in consequence of the rebellion, sometimes obliged to perform in the day-time), that he soon after relinquished a concern which had, in better times, been the ruin of many excellent performers. He, however, continued acting-manager, and supported the principal characters in tragedy, for some time after.

In the beginning of the year 1798, Mr. Holman married Jane, youngest daughter of the Hon. and Rev. Frederick Hamilton, son of Lord Archibald Hamilton, and grandson of the Duke of Hamilton, who bore a distinguished part in settling the union between England and Scotland. This amiable and accomplished lady died June 11, 1810.

Of Mr. Holman's theatrical engagements at present we have no knowledge. As a dramatic writer, however, he has distinguished himself by the following pieces; all of which, except the last mentioned, were very favourably received:

1. *Abroad and at Home.* C. O. 8vo. 1796.
2. *Red Cross Knights.* P. 8vo. 1799.
3. *Votary of Wealth.* C. 8vo. 1799.
4. *What a Blunder!* C. O. 8vo. 1800.
5. *Love gives the Alarm.* C. 1804. N. P.

HOLT, FRANCIS LUDLOW, This gentleman, a barrister, wrote

The Land we live in. C. 8vo. 1805.

Besides which he, in 1810, published *The Law and Usage of Parliament, in Cases of Privilege and Contempt; being an Attempt to reduce them within a Theory and System; including an Argument on*

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the Right of the Breach of outer Doors, in the Execution of their Process.

HOMER, JOHN, a native of Scotland, born in the vicinity of Ancrum, in Roxburghshire, in 1724, being intended for the church, received a suitable education, and was in due time ordained, and inducted to the living of Athelstaneford; being the successor of the Rev. Mr. Blair, author of *The Grave*, a very celebrated poem. In the rebellion of 1745, the success of the insurgents under the Pretender induced Mr. Home to suspend his clerical character and pursuits, and take up arms in defence of the existing government. He was present at the battle of Falkirk; where he was taken prisoner, and, with five or six other gentlemen, escaped from the castle of Down. The rebellion being soon quelled, he resumed the duties of his profession. In 1749, he visited England, and was introduced to Collins the poet, who addressed to him his *Ode on the popular Superstitions of the Highlands of Scotland, considered as the Subject of Poetry.*

Mr. Home had, in his leisure hours, cultivated the belles lettres; and, notwithstanding the rigour of the church of Scotland, finding in his natural genius a bent to poetry, and not conceiving that tragedy, in which are contained the principles of virtue, morality, filial duty, patriotic zeal, and reverence for an over-ruling Power, could be inconsistent with the profession of a religion in which all these are in the strongest manner inculcated and enjoined, he formed a dramatic piece; and presenting it to the managers of the theatre at Edinburgh, at that time in a more flourishing condition

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than it had been for many years before, and vying, in every respect, as far as circumstances would permit, with those of London, they saw its merit, readily accepted it, put it into rehearsal, and prepared for the performance of it in such a manner as might do honour to the author, and bring both credit and emolument to themselves. These transactions, however, coming to the knowledge of the elders of the kirk, they, in their great zeal, remonstrated with the author on the *heinous crime* that he was committing; but he, not quite so perfectly convinced as they would have had him be, of the iniquity of the act itself, unconscious of any ill intention, and pretty thoroughly persuaded that his play would meet with a success from which he should reap both fame and profit, was not willing at once to desist, nor with his own hands to pull down a fabric which he had, at the expense of much time and labour, been rearing. They now endeavoured to terrify the performers from representing it, but with no better success. Author and actors were both equally incorrigible; the piece was brought on, and met with that encouragement to which its merit justly entitled it. What remained then for these incensed elders to do, but in a public convocation to expel, and for ever to disqualify for the ministry, not only this disobedient son, but even others, his friends, who were wicked enough either to keep him company, or to go to see his piece performed; and by various pamphlets, advertisements, &c. to thunder their anathemas against those implements of Satan, the actors, who had thus led aside, or at least abetted in his wandering, this lost sheep of the flock?

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However, as persecution most commonly defeats its own purposes, so did it happen in this case; for the ill treatment which Mr. Home had met with from the elders of his church, was amply compensated by the applause of those who gave a direction to the public taste; and David Hume, being about to publish his *Four Dissertations*, prefixed a dedication of them to our author; in which he praised this play [see DOUGLAS, in Vol. II.] in terms of most extravagant eulogy; which gave occasion to national reflections, by no means favourable to the performance praised; and the dedication was in a short time cancelled*.

The success of *Douglas*, at the Edinburgh theatre, induced our author to offer it to the London managers; when, notwithstanding all the influence exerted in its favour, it was *refused* by Mr. Garrick. Mr. Rich, however, accepted it, and it was acted the first time at Covent Garden, March 14, 1757, with moderate applause, such as by no means indicated that celebrity which it afterwards obtained. The worth of the play, however, was gradually acknowledged by the public, and it is now out of the reach of critical censure. During the negotiation of the performance of *Douglas* in London, the austerity of the Scotch divines did not abate. Anathemas against the theatres, and the frequenters of them, daily issued from the press; and censures on those clergymen who abetted the author; were clamoured for without ceas-

* During the representation of *Douglas*, a young and sanguine North Briton, in the pit, exclaimed on a sudden, with an air of triumph, "Weel, lads; what 'think you of Wally Shakspeare now?"

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ing. There appearing little hopes of conciliation, our author was induced to withdraw himself from the jurisdiction of the presbytery. He resigned his living on the 7th of June 1757, assumed the lay habit, and from that period relinquished both the honours and emoluments annexed to the clerical character.

Thus harshly treated in his own country, however, Mr. Home met with essential protection in England. Being known to the Earl of Bute, and that nobleman representing the circumstances of this unreasonable oppression, exercised on a man of genius, to our present Sovereign, then Prince of Wales, his Royal Highness stretched out his protecting hand to the author of *Douglas*; and, by settling a very handsome pension on him, and sheltering him under his own patronage, put it out of the power of either bigotry, envy, or malevolence, to blast his laurels. Mr. Home afterwards pursued his poetical efforts, and produced more dramatic pieces, which were brought on the stage in this city; but, whether through an eagerness to prove still further his inclination to deserve the favour he had met with, he had not allowed himself sufficient time for planning, digesting, reconsidering, and correcting his works, or that in his first play the diffidence of a young author might make him more ready to ask and pursue the judgment of others, or from what other cause we know not, but *Douglas* still stands as Mr. Home's masterpiece in dramatic writing. He never afterwards resumed his clerical profession; but enjoyed a place under the government in Scotland. It was once reported, that he had some pretensions to

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the title of Earl of Dunbar; but on what ground we have not learned. His plays, which are all tragedies, are entitled as follow:

1. *Douglas*. T. 8vo. 1757.
2. *Agis*. T. 8vo. 1758.
3. *The Siege of Aquileia*. T. 8vo. 1760.
4. *The Fatal Discovery*. T. 8vo. 1769.
5. *Alonzo*. T. 8vo. 1773.
6. *Alfred*. T. 8vo. 1778.

This last was acted the 21st of January 1778, at Covent Garden; but with so little success, that, after three representations, it was withdrawn, and consigned to oblivion; and with it ended Mr. Home's connexion with the stage. After this period, Mr. Home published *A History of the Rebellion*, in 1745, from which great expectations were excited, on account of the means he possessed of being well informed. Those expectations, however, were not answered; the work being meagre and unsatisfactory, defective in many important points, and by no means calculated to gratify curiosity, to afford information, or support the character of the author as an historian. Mr. Home was always, as far as his means would admit, the friend and patron of merit; and, under his fostering hand, many sparks of literary genius, that would have otherwise lain dormant, were brought to light. One instance of this kind we shall mention. The celebrated Poems of Ossian would never have been heard of, had not Mr. Home stretched forth his protecting hand to Macpherson, the translator. While Mr. Macpherson was schoolmaster of Ruthven, in Badenoch, he occupied his leisure hours in collecting, from the native but illiterate bards of the mountains of

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Scotland, fragments of these inimitable poems: a few of them he translated, and inserted them occasionally in a weekly miscellany, then conducted at Edinburgh, by Walter Ruddiman. The beauty of these pieces soon attracted the notice of Mr. Home, and of Drs. Robertson and Blair; and it was resolved by these gentlemen to send for Mr. Macpherson from his humble retreat. He accordingly came to Edinburgh, and had an interview with these literary characters; the result of which was, that he resigned his situation as schoolmaster, travelled, at their expense, all over the Highlands, and collected the originals of those poems, which have since been the subject of so much controversy. Macpherson, at his death, left our author 200*l.* as a mark of grateful recollection of the acts of kindness he had received from him in early life.

Mr. Home died at Merchiston House, near Edinburgh, Sept. 4, 1808.

HOOK, MRS. (wife of Mr. James Hook, well known as the composer, for many years, of the Vauxhall music, as well as of that of several dramatic pieces for the different theatres), was author of

The Double Disguise. M. E. 8vo. 1784.

This lady, whose maiden-name was Madden, died at South Lambeth, Oct. 19, 1805.

HOOK, REV. DR. JAMES, a son of the preceding, was of St. Mary Hall, Oxford, and has now some valuable church preferment. He married, June 1, 1797, Anne, second daughter of Sir Walter Farquhar, Bart. and to his pen have been ascribed the following dramatic pieces:

1. *Jack of Newbury.* Op. 1795. N. P.

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2. *Diamond cut Diamond.* M. E. 1797. N. P.

HOOK, THEODORE EDWARD, is brother of the above mentioned, and exhibited early signs of dramatic talent; for it was while he was at school in Cambridgeshire, that he wrote, at thirteen years of age, his first piece for the stage. He was afterwards placed at Harrow, where he remained till the death of his mother. His dramatic writings are as follow:

1. *Soldier's Return.* C. O. 8vo. 1805.

2. *Catch Him who can.* M. F. 8vo. 1806.

3. *The Invisible Girl.* Pet. Piece. 8vo. 1806.

4. *Tekeli.* Mel. Dr. 8vo. 1806.

5. *The Fortress.* Mel. Dr. 8vo. 1807.

6. *Music Mad.* Dr. Sk. 8vo. 1808.

7. *Siege of St. Quintin.* D. 8vo. 1808.

8. *Killing no Murder.* F. 8vo. 1809.

9. *Safe and Sound.* Op. 8vo. 1809.

10. *Ass-ass-ination.* S. C. E. 1810. N. P.

11. *The Will, or The Widow.* Dr. Trifle. 1810. N. P.

HOOLE, CHARLES, was born at Wakefield, in Yorkshire, in the year 1610, and educated at the free-school there. At the age of eighteen years, by the advice of his kinsman Dr. Robert Sanderson, afterwards Bishop of Lincoln, he was sent to Lincoln College, Oxford, where he became a proficient in the Greek and Hebrew tongues, and in philosophy. After he had taken one degree in arts, he entered into orders, retired to Lincolnshire for a time, and was appointed master of the free-school at Rotherham, in Yorkshire. In

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the beginning of the civil war he went to London, and, by the invitation of some of the citizens, taught a private school, first near Red Cross Street, and afterwards in Token House Garden, in Lothbury. About the Restoration he was invited into Monmouthshire; but the promises made to induce him to go there not being answered, he returned to London, and was taken under the protection of his relation Dr. Sanderson, who died soon after. About that time he became rector of Stock, near Billericay, in Essex, where he died on the 7th of March 1666, having amongst other works published.

A Translation of Terence. 8vo. 1663.

HOOLE, JOHN, was the son of Samuel Hoole, of London, watchmaker, by Sarah his wife, the daughter of James Drury, a clock-maker, whose family came from Warwickshire. John Hoole was born in Moorfields, in December 1727, and was educated at a private boarding-school, in Hertfordshire, kept by Mr. James Bennett, the publisher of Roger Ascham's works. In 1744, being then 17 years of age, he was placed as a clerk in the East-India House. Having a great delight in reading, particularly works of imagination, he employed his leisure hours in his favourite amusement, and, at the same time, endeavoured to improve himself in the knowledge of the Latin tongue, and of the Italian; which last he wished to acquire, that he might peruse in the original his favourite author Ariosto, of whom, when a boy, he became enamoured, from reading the *Orlando Furioso* in Sir John Harrington's old translation. In 1757 he was married to Su-

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annah Smith, of Bishop Stortford, in Hertfordshire; and, in 1758, undertook the translation of Tasso's *Jerusalem Delivered*, laying aside his design of translating Ariosto, of which he had already finished some of the first books. On the death of Mrs. Woffington, which happened in March 1760, Mr. Hoole published a monody, which has been since printed in Pearch's *Collection of Poems*, and in Bell's *Fugitive Poetry*. In 1763 he printed his translation of the *Jerusalem*. This was his first avowed publication, having before only printed two or three little poetical essays, which, with the monody, were without any name. In 1767 he published two volumes of the dramas of Metastasio, a copy of which book he transmitted to the author at Vienna, and was in return honoured with a very elegant letter from Metastasio. In 1773 Mr. Hoole published a volume containing the first ten books of *Orlando Furioso*, intending to have proceeded with the entire translation; but being at this time established in an office of consequence as auditor of Indian accounts to the East India Company, his poetical studies were discontinued; the great business arising from the parliamentary inquiries into the Company's affairs calling for all his exertions in preparing accounts and estimates for the House of Commons, during which inquiry he was examined at the bar of both Houses. In 1783 Mr. Hoole published his complete translation of the *Orlando Furioso*, in five volumes. In 1785 he became the biographer of his friend Mr. Scott, of Anwell; at the end of that year he resigned his employment in the East India House, after a service of nearly forty-two years; and

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In April 1786 he retired, with his wife and son, to the parsonage-house of Abinger, near Dorking; his son Samuel, who was in orders, having taken the curacy of that place. While he resided there, he considered the objections that some readers had made to the length and perplexity of Ariosto's poem, and employed his leisure in reviewing the work, retrenching some parts, and giving the whole more connexion; and, in 1791, he published this new edition, or *refaccimento* of Ariosto, under the title of *The Orlando of Ariosto, reduced to XXIV. Books, the Narrative connected, and the Stories disposed in a regular Series*. In the year 1790 he was the editor of a little elegant tale entitled *Dinarchus*, being a continuation of Dr. Johnson's *Rasselas*. This performance came from the pen of a lady of very uncommon genius and acquirements (Miss E. Cornelia Knight), who then resided with her mother in Italy. The last work which Mr. Hoole gave to the world, was a translation of the juvenile poem of Tasso, entitled *Rinaldo*, which must be considered as a literary curiosity, being, independent of the poetical merit of the original, an extraordinary specimen of early genius. Mr. Hoole died at Abinger Parsonage, Aug. 2, 1803, aged 76.

In the dramatic way, he was the author of the following pieces:

1. *Cyrus*. T. 8vo. 1768.
2. *Timanthes*. T. 8vo. 1770.
3. *Cleonice, Princess of Bithynia*. T. 8vo. 1775.

And translated from Metastasio,

1. *Artaxerxes*.
2. *The Olympiad*.
3. *Hypsipile*.
4. *Titus*.

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5. *Demetrius*.

6. *Demophoon*.

Printed in 2 vols. small 8vo. 1767. To these were added, in a new edition, in 3 vols. 8vo. 1800,

7. *Achilles in Scyros*.

8. *Adrian in Syria*.

9. *Ætius*.

10. *Dido*.

11. *Discovery of Joseph*.

12. *Dream of Scipio*.

13. *Regulus*.

14. *Romulus and Hersilia*.

15. *Siroes*.

16. *Themistocles*.

17. *The Uninhabited Island*.

18. *Zenobia*.

HOPER, MRS. This lady was the daughter of one Mr. Harford, a very eminent upholsterer and cabinet-maker in the city, and married to a person of the same occupation in Cornhill, to whom she brought no inconsiderable fortune. But, though Mr. Hoper's circumstances were, at the first setting out in life, fully adequate to that fortune, and for some time he continued successful in business; yet a vain desire, which is no uncommon frailty among persons in trade in this metropolis, of supporting a figure somewhat greater than his rank in life required, together with a real decline in the business itself, in a few years considerably impaired his circumstances. Yet, even at his death, they were found not so much shattered, but that a little care and a continuance of good fortune might have fully retrieved them. But, having left behind him only a wife and one son, neither of them experienced in trade, and the latter even too young to conduct it, the business was now obliged to be carried on by journeymen only, who, probably taking advantage of the ignorance of

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their mistress, or at least not acting with the same assiduity for another as they might have done for their own immediate emolument, she soon found herself involved in too large a concern for her to manage, and therefore prudently threw up business before it had plunged her into difficulties beyond her power of extricating herself from. Having sold off her stock in trade, and settled her affairs, she now considered of some method, whereby she might find means to increase, rather than diminish, the little pittance she was at present possessed of. Being a woman of a sprightly imagination and active mind, the pen appeared to her no improbable resource; and dramatic writing was that to which her genius found its strongest bent. Here, however, she had, Phaeton-like, undertaken too arduous a task for her to perform. For, though she wrote three or four pieces, none of them were accepted by the managers; and when, at her own expense, she found means to have three of them represented, one at the playhouse in Goodman's Fields, and the other two at the little theatre in the Haymarket, the success they met with was a sufficient vindication of the managers' refusal of them. Their titles were,

1. *Edward the Black Prince*. T. [About 1748.] N. P.

2. *The Cyclopædia*. F. 1748. N. P.

3. *Queen Tragedy restored*. Dr. Ent. 8vo. 1749.

Mrs. Hoper's good understanding, however, at length opening her eyes to the difficulties that attended on the performance of this plan, she retired with her son, then grown up, to Enfield, in Middlesex; where the latter, who had

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had a liberal education, set up a school, in which he met with good success; and this, after his death, which happened many years ago, was continued under the care of our authoress.

HOPKINS, CHARLES. This gentleman was son of Dr. Ezekiel Hopkins, Bishop of Londonderry, in Ireland, to which kingdom our author, who was born in Devonshire, was carried over very young, and received the early parts of his education in Trinity College, Dublin. From thence he was sent to England, and completed his studies in the university of Cambridge, where he became a member of Queen's College, and took the degree of A. B. 1688. On the breaking out of the wars in Ireland, he went thither, and, entering into the service of King William, exerted his early valour in the cause of his country, its religion and liberties. These wars being at an end, he returned again to his native land, where he fell into the acquaintance and esteem of gentlemen, whose age and genius were most agreeable to his own.

In 1694, he published some *Epistolary Poems and Translations*; and in 1695, *The History of Love*, which, by the sweetness of his numbers and easiness of his thoughts, procured him considerable reputation. With Mr. Dryden in particular he became a great favourite. He afterwards published *The Art of Love*, "which (Jacob says) added to his fame, and happily brought him acquainted with the Earl of Dorset and other persons of distinction, who were fond of his company, through the agreeableness of his temper and the pleasantry of his conversation.

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"It was in his power to have made his fortune in any scene of life; but he was always more ready to serve others than mindful of his own affairs; and by the excesses of hard drinking, and a too passionate fondness for the fair sex, he died a martyr to the cause, in the thirty-sixth year of his age." His death happened about the beginning of the year 1700.

In his dramatic writings his genius led him to tragedy; the pieces he has left behind him being the three following:

1. *Pyrrhus, King of Epirus*. T. 4to. 1695.

2. *Boudicea, Queen of Britain*. T. 4to. 1697.

3. *Friendship improved*. T. 4to. 1700.

HORDE, THOMAS, jun. This author, we believe, was a teacher in the grammar-school at Stow on the Wold, Gloucestershire. His dramatic productions are as follow:

1. *Leander and Hero*. T. 8vo. 1769.

2. *Zelida*. T. 8vo. 1772.

3. *Dramatic Love*. C. 8vo. 1773.

4. *Damon and Phebe*. M. E. 8vo. 1774.

5. *Disappointed Villany*. Ent. 8vo. 1775.

6. *Pretended Puritan*. F. 8vo. 1779.

7. *Whimsical Serenade*. F. 8vo. 1781.

8. *The Female Pedant*. F. 8vo. 1782.

9. *Intrigue in a Cloister*. F. 8vo. 1783.

10. *Nature will prevail*. F. 8vo. 1784.

11. *Love in a Mystery*. F. 8vo. 1786.

12. *As the World goes*.

13. *The Empirick*. P.

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14. *It was Right at the last*. F. 8vo. N. D.

15. *Paradise of Fools*.

HORDEN, HILDEBRAND, was the son of Dr. Horden, minister of Twickenham, in Middlesex, and was an actor as well as an author. He flourished in the reign of William III. and, being possessed of almost every requisite for eminence in the dramatic profession, was daily growing into favour with the public; when unfortunately, after having been about seven years upon the stage, he lost his life, in a frivolous, rash, accidental quarrel, which he fell into at the bar of the Rose Tavern, as he was passing through that house, in order to go to rehearsal. On occasion of his death, one Colonel Burgess, a gentleman who was resident at Venice, and some other persons of distinction, were obliged to take their trial; but were honourably acquitted, it appearing to have been a mere accidental *rencontre*.

Among other perfections necessary to his profession, he possessed a person so remarkably handsome, that, after he was killed, several ladies, very well dressed, came in masks, which were then greatly worn, and some even openly and in their own coaches, to visit him in his shroud.

The authors of the dramatic catalogues have ascribed to him one piece, entitled

Neglected Virtue. P. 4to. 1696. But it appears, from the preface, &c. that it was only put into his hands by a friend.

Mr. Horden was buried in a vault in the parish church of St. Clement Danes.

HORNE, JOHN. This gentleman, who was of New College, Oxford, M. A. June 30, 1677, left behind him at his death,

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Fortune's Taske. P. 1684. N.P.

HOUGH, J. This gentleman was of the Inner Temple, and author of a piece acted at Drury Lane, for the benefit of Miss Younge, in the year 1778, entitled *Second Thought is best*. C. O. 8vo. 1778.

HOULTON, ROBERT, M. B. a native of England, studied physic at Edinburgh, which he practised with some success in Ireland, when inoculation was first introduced there. He afterwards assisted periodical works, and brought out some musical pieces on the Dublin stages. On his return to London he assisted a morning paper, produced some well-written poems, &c. also songs for Vauxhall, and prologues; particularly one for *Crotchet Lodge*, which was spoken by Mr. Fawcett. His "Belles have at ye all," originally spoken by Miss Scrace at Crow Street, Dublin, was likewise delivered by Mrs. Mattocks, on a benefit night, at Covent Garden. It was some time, however, before he obtained an opportunity of becoming a dramatist in London. At length, by the assistance of his composer, Mr. Hook, his opera called *Wilmore Castle* was accepted by the Drury Lane managers. In this the author's avowed hope was, to revive old English opera, in opposition to the present taste for musical pageantry and bustle; but the attempt was unsuccessful; and both in his preface to this opera, and in a pamphlet which he afterwards published, and in which he takes a review of all the recent operatical productions, he seems to ascribe the cause of its failure to jealousy and mismanagement. His dramas are,

1. *The Contract*. C. O. 1788. N. P.

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2. *Double Stratagem*. C. O. 1784. N. P.

3. *Gibraltar*. C. O. 1784. N.P.
4. *Orpheus and Eurydice*. Burl. Op. 1784. N. P.

5. *Calypto*. C. O. 1785. N.P.
6. *Wilmore Castle*. C. O. 8vo. 1800.

HOUSTON, LADY, relict of Sir Thomas, wrote

The Coquettes. Com. N. P. She died, we believe, July 30, 1780.

HOUSTON, T. A gentleman of Newcastle, who published *Term-day*. Com. 1803.

HOWARD, THE HON. EDWARD. This gentleman was much more illustrious from his birth and family, than from the brilliance of his genius; being brother to the Earl of Berkshire and to Sir Robert Howard, whom we shall have occasion hereafter to mention. Poetry was his passion rather than his talent; and, though he wrote many plays and an epic poem, he gained no reputation by any of them; but, on the contrary, only furnished food for the wits of that time, who have treated him very severely; particularly the Earl of Rochester, in an invective against his comedy of *The Six Days Adventure*; and the Earl of Dorset, that *best good man with the worst-natured Muse*, in a copy of verses addressed to him on his poem of *The British Princes*.

Mr. Howard lived in King Charles II.'s reign; but the particular dates either of his birth or death do not stand on record. The dramatic pieces he has left behind him are the following:

1. *Usurper*. T. 4to. 1668.
2. *Six Days Adventure*. C. 4to. 1671.
3. *The Women's Conquest*. T. C. 4to. 1671.

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4. *Man of Newmarket.* C. 4to. 1678.

5. *The Change of Crownes.* A Play. N. P.

6. *The London Gentleman.* C. N. P.

7. *The United Kingdoms.* T. C. N. P. See *The Rehearsal*.

From the following verses in *The Session of the Poets*, printed among *The State Poems*, Part I. p. 206, it should seem that some of the plays ascribed to Edward Howard, were written by Shirley:

"Ned Howard, in whom great nature is found,

"Though never took notice of until that day,

"Impatiently sat till it came to his round,

"Then rose and commended the plot of his play.

"Such arrogance made Apollo stark-mad,

"But Shirley endeavour'd to appease his choler,

"By owning this play, and swearing the lad

"In poetry was a very pert scholar."

HOWARD, FREDERIC, EARL OF CARLISLE, was born May 28, 1748, and succeeded his father in the title ten years afterwards. His mother was Isabel, daughter of William Lord Byron, and the author of some poetical performances. His Lordship received his education at Eton, and, while there, celebrated some of his school-fellows in the following verses:

In youth, 'tis said, you easily may scan,
Strong stamp'd, the outlines of the future man.

This maxim true, how bright will St. John shine,

Form'd by the hands of all the tuneful Nine?

If not to careless indolence a prey,
How will whole nations listen to his lay?

Say, will Fitzwilliam ever want a heart,

Cheerful his ready blessings to impart?

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Will not another's woe his bosom share,
The widow's sorrow, and the orphan's prayer?

Who aids the old, who soothes the mother's cry,

Who wipes the tear from off the virgin's eye?

Who feeds the hungry? who assists the lame?

All, all, re-echo with Fitzwilliam's name.

Thou know'st I hate to flatter, yet in thee

No fault, my friend, no single speck I see.

Nor, if alike my former maxim's true,
Shall e'er ill-nature tinge thy heart, Buccleugh.

Shall deep remorse thy honest bosom tear,

Disdainful anger, or corroding care?

Shall e'er ambition dissipate that smile,
Disturb that heart so free from every guile?

Sooner shall Bute to Temple bend his knee,

And W—s or C—ll pious Christians be.

How will my Fox, alone, by strength of parts,

Shake the loud Senate, animate the hearts

Of fearful statesmen? while around you stand

Both Peers and Commons, listening your command;

While Tully's sense its weight to you affords,

His nervous sweetness shall adorn your words:

What praise to Pitt, to Townsend, e'er was due,

In future times, my Fox, shall wait on you.

Mild as the dew that whitens yonder plain,

Legge shines serenest 'midst our youthful train;

He whom the search of fame with rapture moves,

Disdains the pedant, though the Muse he loves;

By nature form'd with modesty to please,
And, join'd with wisdom, unaffected ease.

Will e'er Ophaley, consciously unjust,
Revoke his promise, or betray his trust?

What though perhaps with warmer zeal he'd hear

The echoing horn, the sportsman's hearty cheer,

Than godlike Homer's elevated song,
Loud as the torrent, as the billows strong;

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Cast o'er this fault a friendly veil, you 'll find

A friendly, social, and ingenuous mind.

Witness ye Naiads, and ye guardian powers,

Who sit sublime on Henry's lofty towers;

Witness if e'er I saw thy open brow

Sunk in despair, or sadden'd into woe,

Well-natur'd Stavordale.—The task is thine,

Foremost in Pleasure's festive band to shine.

Say, wilt thou pass alone the midnight hour,

Studious the depths of Plato to explore?

To lighter subjects shall thy soul give way,

Nor heed what grave philosophers shall say?

The god of mirth shall list thee in his train,

A cheerful vot'ry, and the foe of pain.

Whether I Storer sing in hours of joy,

When every look bespeaks the inward boy;

Or when no more mirth wantons in his breast,

And all the man appears in him confess;

In mirth, in sadness, sing him how I will,

Sense and good-nature must attend him still.

From Eton his Lordship went to King's College, Cambridge, and afterwards travelled abroad. During his travels, he was elected one of the Knights Companions of the Order of the Thistle, and was invested with the ensigns thereof, February 27, 1768, at Turin, the King of Sardinia representing His Majesty on that occasion.

On the 13th of June 1777 his Lordship was sworn of the Privy Council, and at the same time appointed Treasurer of His Majesty's household. In April 1778 he was named one of the Commissioners to treat, consult, and agree upon the means of quieting the disorders subsisting in certain of His Majesty's colonies, plantations, and provinces, in North America. With the rest of the Commissioners he went to America; but the disposition of the colonies being adverse to a

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reconciliation, the object of his mission was defeated, and he returned without being able to render any service to his country. In November 1779 he became first Commissioner of Trade and Plantations: and, in February 1790, was nominated Lord Lieutenant of Ireland; in which situation he remained until the change in the Ministry in 1782, when the Duke of Portland was appointed to succeed him.

His Lordship is the author of a small collection of poems, among which the story of Count Ugolino, from Dante, is the most excellent.

On the 22d of March 1770 his Lordship married Lady Carolina, second daughter of Granville Levison Gower, Earl Gower, by whom he has several children. His dramatic productions are:

1. *The Father's Revenge*. T. 4to. 1783; 8vo. 1800.

2. *The Stepmother*. T. 8vo. 1800.

HOWARD, GORGES EDMOND. This author united in his own person talents and absurdity, genius and application, law and poetry; in short, sense and nonsense; and was equally the butt and companion of the wits of his times and of his country. He received his school-education under the Rev. Dr. Sheridan, the companion of Swift, then esteemed the first schoolmaster in Ireland. With him he remained until he was fitted for the university of Dublin.

"I was first," says he, speaking of himself, "intended for the church, and my passion was to be a fellow of the said university; but Mr. Nixon, then the clerk of the Pleas office of the Exchequer, having conceived a liking for me, offered to take me an apprentice to him, with-

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"out any fee; and as in his office
 "I might quickly earn somewhat
 "to maintain me, these consider-
 "ations induced my mother, whose
 "finances were but small, and
 "others, my relations and friends,
 "to persuade me to accept of this
 "offer, which I accordingly did,
 "though against my inclinations
 "abundantly. The consequence
 "of this was, that for three years
 "I gave but little attention to my
 "business; and at length, having
 "had some difference with my
 "said law-master, and the then
 "Spanish war being proclaimed,
 "I left him, and engaged as a ca-
 "det in General Otway's regiment
 "of foot, where I carried arms
 "for near twelve months; at
 "the end of which period, my
 "relations and friends having again
 "interfered, I returned to my
 "service; in which I continued
 "an additional year, to compen-
 "sate for the time I had been
 "absent: yet, for almost two
 "years more, my application to
 "the business in the profession
 "was with much indifference; in
 "which interval I not only wrote
 "several little odes, which were
 "inserted in our public papers of
 "those times, but also formed the
 "sketch of a tragedy on the story
 "of Abradatus, Araspes, and
 "Panthea, in Xenophon, which
 "I finished some short time after
 "I had been sworn an attorney.

"This piece was to have been
 "exhibited on the stage in Ireland;
 "but having, by preferring thus
 "my pleasures to my profit, neg-
 "lected some little suit, with
 "which I had been intrusted, and
 "thinking myself in honour bound
 "to repair the loss (which was
 "some cost in the cause) out of
 "my own scanty finances, and
 "recollecting what had been said

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"to me by a very celebrated witty
 "genius, on reading a translation
 "by me of one of the odes of
 "Horace into English verse,
 "when I was at school, of which
 "he approved, 'That if I pro-
 "ceeded in the way I had begun,
 "'I might have the honour of
 "'starving in a garret;' on the
 "very morning that the tragedy
 "was to have been put into re-
 "hearsal, I threw the manuscript
 "into the fire, and made a solemn
 "vow not to write a line of poe-
 "try for five years."

Mr. Howard then applied assi-
 duously, and with great success,
 to his profession of an attorney;
 "so that (says he) for two-and-
 "twenty years and upwards, it
 "was the astonishment of every
 "one how I could possibly go
 "through what I did; and yet in
 "this interim I published my
 "*Treatises on the Law and Equity*
 "*Side of the Exchequer*, in four
 "large octavo volumes, and seve-
 "ral other miscellaneous works in
 "prose and verse."—"These trea-
 "tises (he tells us in another place),
 "and other works, make no less
 "than twelve volumes, relating
 "to law, equity, and revenue;
 "in the publication of which,
 "notwithstanding their general
 "utility hath (I believe I may
 "venture to say) been establish-
 "ed, yet I have lost several
 "hundreds by them; and if my
 "time be taken into the account,
 "I may also say some thousands."

The latter part of a note, tending
 to account for these heavy losses,
 has these words: "Accordingly,
 "my aforesaid first productions
 "lay on my hands until they be-
 "came an incumbrance to my
 "house, having unluckily caused
 "to be printed no less than
 "two thousand sets of the said

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"two-first of my treatises; so that
 "I sold the large remainder of the
 "impression thereof, for, I may
 "say, next to nothing; and yet,
 "by ambition and the thirst of
 "fame impelled, I have still pur-
 "sued these labours."

During this period of Mr. How-
 ard's life, the following occurrences
 may perhaps not be wholly unin-
 teresting, or unentertaining, to the
 reader; especially as they relate to
 the erection and improvement of
 two structures, now principal orna-
 ments of the city of Dublin.

"In the year 1737, dining one
 "day with the late Mr. Bristow,
 "then one of the commissioners
 "of the revenue, and others,
 "shortly after Essex Bridge had
 "been finished, at the then noted
 "chop-house called Sots' Hole,
 "adjoining thereto, in the passage
 "leading from the bridge to Essex
 "Street, and lamenting the nar-
 "rowness and irregularity of that
 "passage, and being told that
 "some of the houses there had
 "been presented as nuisances, it
 "was conceived that I should in-
 "stantly apply to, and treat with,
 "the proprietors for a sufficient
 "number of feet in depth to
 "the front, so that the new houses
 "to be built might range in a line
 "with the walls of the bridge;
 "and having succeeded, Mr. Bris-
 "tow advanced the money, which
 "he got from Parliament after-
 "wards, and I drew up the heads
 "of a bill, to widen not only that
 "passage, but also all other nar-
 "row passages in the city which
 "needed it; which having been
 "passed into a law, I was ap-
 "pointed the sole conductor and
 "manager thereof, under the com-
 "missioners thereby appointed;
 "and, accordingly, the present
 "grand passage to the seat of go-

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"vernment was made, and parts
 "of Essex and Dame Street were
 "widened.

"But while I was proceeding
 "on this business, and the time
 "had come for the several inha-
 "bitants to remove from their
 "houses, some who were lodgers
 "or room-keepers only, and had
 "not by the act a moment to con-
 "tinue their possession, after the
 "money adjudged to their land-
 "lords had been paid to, and the
 "deeds of conveyance executed
 "by, them, having conceived that
 "they had a right to continue their
 "possession six months after, and
 "this coming to my knowledge
 "on a Saturday, and that no less
 "than fourteen bills for injunc-
 "tions would be on the file before
 "the Tuesday following, when the
 "work was to begin, and know-
 "ing well the prodigious delay
 "such suits would produce, I im-
 "mediately directed the under-
 "taker I had employed, to have
 "as many workmen and labour-
 "ers as he could get (as numbers
 "had been engaged), ready with
 "ladders and other tools and in-
 "struments, on a moment's warn-
 "ing, but with as much secrecy
 "as possible, to unroof the several
 "houses of those who were to file
 "those bills; and, accordingly,
 "a great number of them began
 "some hours before it was day;
 "and by eight o'clock in the
 "morning the slates were totally
 "stripped off, and several of the
 "inhabitants, men, women, and
 "children, had run directly from
 "their beds into the streets; some
 "of them, in their fright, con-
 "ceiving (it being then war-
 "time), that the city had been
 "taken by storm; whereupon,
 "instead of injunctions, bills of
 "indictment were talked of; but

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" I heard no more of the matter, save that, for some time, it afforded excellent sport to the city.

" Immediately after this, the then chief governor, the Earl, afterwards Duke of Northumberland, who in greatness of soul is exceeded by none, sent to me, to attend him with the several surveys which had been taken of the passages; and when I brought them to him, having asked me (as it had been found it was not possible to carry on the aforesaid passage in a direct line with any entrance into the Castle-yard, without destroying a considerable part of the buildings therein, which could not be spared), if I had thought of any object as a termination for the new street? I told his Excellency, that a new chapel for Government had been thought of, with a high cupola; but as the merchants of Dublin had not any place to transact their public business in, save a coffee-house, and the open street, that an exchange would be most acceptable to them. He quickly adopted the idea; and never quitted the pursuit, until he got the ground for it, and a charter of incorporation from His Majesty, as appears by several letters I received from his Lordship after he returned to England, and had been created a Duke; and Lord Viscount Townshend, his successor, laid the first stone of it.

" Now, for all my ingenuity, labour, and time, in this, I may with safety say, if I did not lose, I never gained a shilling; for an association (to give it the mildest term) having been entered into by several persons, to

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" purchase the grounds at a low rate, and I being informed of this, and regarding the trust reposed in me, and the advantage of the public, more than my interest, I not only bid myself, but got others to bid on me, until I raised the ground from 25 to 35s. and some of it more, a foot, and from 21 to 25 years purchase; and afterwards gave up three feet of the ground I had purchased at the corner of Essex Street, for the new buildings, which were to have been ranged with the custom-house, to the great disadvantage of the two houses I afterwards built there, without exacting a shilling. I submitted it to the commissioners.

" And on the final settling of my accounts of many thousands of pounds, a resolution was made by the committee, who were appointed by the House of Commons for the purpose, on the 13th of February 1762, in which I am mentioned in such a way, as must ever give me the highest satisfaction; as must also the previous resolution of the 16th January 1762, by the commissioners appointed by Parliament, as to my whole conduct in that business.

" And shortly after these my services, the freedom of the guild of merchants was granted me, which was followed by that of the city, without my knowing the least of the matter, until presented to me."

In the short intervals of business, and even in the hours of sickness, Mr. Howard still maintained an intercourse with the Muses, which gave birth to various odes, idylls, epigrams, and no less than three tragedies. The manner in which

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Mr. Howard himself speaks of these several productions, and their origin, will, we conceive, amuse the reader.

“ Thus plunged in the pleasures of the imagination, it is easy to conceive, that the business or study of my profession, so diametrically opposite to them, could not fail of growing very irksome, if not quite disgusting; for if there be a being in the creation to which, above, all others, the Muses bear an especial antipathy, it must be a deep-read, plodding, special pleader; nor is the sophister behindhand in his aversion to them; however, I thought, whilst I retained my occupation in the profession, the closest attention thereto was not only a moral, but a religious and indispensable duty; wherefore, as I ever was a most early riser in the morning, some hours before many of the men of business in this kingdom have a thought of stirring, and but very seldom wasted an evening in the way that numbers of them do, so that, in general, I laboured about fourteen hours, sometimes fifteen, of the four-and-twenty, I determined with myself, that after nine or ten at farthest, in the forenoon, I would not pay any further court to the Muses; but, alas! I found I had undertaken what I could not execute; an unfinished thought when I broke off intruded on me whilst I walked the streets; so that I have often slipped into shops and entries, and scribbled for minutes; on which account I was actually, in the last war, seized in the Castle-yard by a centinel as a spy, and brought to the guard-room, to the high enter-

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tainment of all who heard of it, and many are the accidents my limbs have met with when in this musing mood.

“ Wherefore, had it not been for this talent for poetry, which, wherever it appears, however inferior it may be, is undoubtedly inborn, and therefore hard to be suppressed, I might have been worth many thousands more than I have been ever possessed of; for I most solemnly declare, that, at any time of my life, I had far more pleasure in composing a single line of versification to my satisfaction, than in any pecuniary earning what ever.”

By this time our reader is become acquainted with the *singularities*, as well as excellencies, of Mr. Howard. He will not wonder, therefore, that, in spite of all his embarrassments in the course of his poetical pursuits, and legal disquisitions, he afterwards adventured in the field of politics. Of all his literary campaigns this was the most arduous. There, as a loyal and courteous knight, he encountered the windmills of ridicule, and the giants of opposition. There he was, for years, overwhelmed with a torrent of wicked prose and verse, “ in the several volumes of the *Bachelor*, *Baratariana*, and *Pranceriana*,” and, above all, “ exposed and derided, by the Judas-like guests of his own table, in a poetical satire, entitled ‘ An Epistle to G. E. H. Esq.’ by Alderman George Faulkner, then printer of *The Dublin Journal*!” For these, and sundry additional mortifications, our author received little other consolation than his freedom of the city, a silver epergne from the Irish Catholics, and the occa-

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sional encomiums of his friends, Mr. James Solas Dodd, and Mr. Charles Macklin, as well as of the several writers in the Magazines and Reviews of London, Edinburgh, and Dublin; for all which encomiums it was maliciously and enviously asserted, as Mr. Howard assures us, in the Irish papers, that "he had paid five hundred pounds."

Mr. Howard's works, however, have one claim to praise, which ought not to go unnoticed. In one of them he says, that he could challenge the world to find in any of his publications, poetical, political, or otherwise, a single syllable to the prejudice of his neighbour, or to the peace of society, in any respect against truth, or the strictest principles of religion and virtue.

We intended to have given a list of the works of this multifarious writer, which amount to fifteen volumes, four in quarto, and eleven in octavo; but finding it difficult to obtain copies of them in England, we are apprehensive the catalogue, unless perfect, would be of little value.

The most important of his performances are his three tragedies; viz.

1. *Almeyda*; or, *The Rival Kings*. T. taken from Hawkesworth's *Almorán and Hamet*. 8vo. 1769.

2. *The Siege of Tamor*. T. 8vo. and 12mo. 1773.

3. *The Female Gamester*. T. 12mo. 1778. Printed at Dublin.

Mr. Howard died in June 1786, at Dublin, possessed of a very considerable fortune, wholly acquired by his own industry and application. The newspapers made it amount to no less than 60,000*l*.

HOWARD, THE HON. JAMES. This gentleman was youngest son

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of Thomas Earl of Berkshire, and brother of Lady Elizabeth Howard, wife of Mr. Dryden. He wrote two plays, which were represented with success, and held in esteem in their time; and likewise altered another, which was frequently acted. Their titles are,

1. *All Mistaken*. C. 4to. 1672.

2. *The English Monsieur*. C. 4to. 1674.

3. *Romeo and Juliet*. T. Com. N. P.

In regard to the last-mentioned piece, a more particular account of it may be seen in the third volume of this work, under its own title.

HOWARD, SIR ROBERT. This gentleman was brother to the Earl of Berkshire, and to Mr. Edward Howard before mentioned. His mother was one of the daughters and coheiresses of William Lord Burghley. Wood acquaints us, that he received his education under Dr. Edward Drope, at Magdalen College, Oxford. He was not less steadily attached than the rest of his family to the interests of that unhappy monarch King Charles I. and, with the rest of them, suffered considerably in the maintaining his loyalty to that cause. He had, however, the honour of knighthood bestowed on him for his gallant behaviour in rescuing the Lord Wilmot, lieutenant-general of the King's forces, who was wounded and taken prisoner at Cropredy Bridge fight on the 29th of June 1644. At the Restoration he was chosen one of the burgesses for Stockbridge in Hampshire, to serve in the Parliament which began at Westminster on the 8th of May 1661; and, on the 19th of June 1678, was promoted to the place of auditor of the Exchequer, at that time

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worth several thousand pounds per annum. But this preferment was generally considered as a reward for the services he had done the crown in assisting to cajole the Parliament out of money. In 1679 he was elected member for Castle-Rising, in Norfolk; for which place, after the Revolution was effected, we find him sitting as representative in the first Parliament under King William III.; and, about the 16th of Feb. 1698, he was admitted to the privy-council, took the oaths, and became a very rigid prosecutor of the Nonjurors, disclaiming all kind of conversation or intercourse with any of that character. The incidents of his life are not very numerous, or at least not recorded; but, in 1692, when he can scarcely be supposed much less than seventy years of age, he married Mrs. Dives, who was one of the maids of honour to Queen Mary. He lived, however, several years afterwards, and died on the 3d Sept. 1698.

With respect to Sir Robert Howard's abilities, they appear to have occasioned debates among the writers; Langbaine, Jacob, and Gildon, speaking in very warm terms in his commendation; while Cibber, on the contrary, will allow him no higher claim to notice in the republic of letters; than that of being brother-in-law to Dryden. It is true, indeed, that some of his contemporary writers, and those of eminence too, among whom were Mr. Dryden himself, Mr. Shadwell, and the Duke of Buckingham, have pretty rigidly handled him and his works: but, as it is generally acknowledged that Sir Robert was a man of a very obstinate and positive temper, supercilious, haughty, and overbearing,

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to the greatest degree, in his behaviour to others, and possessed of an insufferable share of vanity and self-sufficiency in regard to his own abilities, it is not improbable that these qualities might create him an enemy among his contemporary wits, who would, perhaps, have readily subscribed to the merits he really possessed, had he not seemed to aim at a superiority which he had no claim to; in consequence of which Dryden wrote a severe criticism on his *Duke of Lerma*; Shadwell pointed him out under the character of Sir Positive Atall, in his comedy called *The Impertinents*; and the Duke of Buckingham intended, and had even made him, the hero of his *Rehearsal*, under the name of Bilboa; although, after the play had been stopped from representation by the plague in 1665, that nobleman altered his plan, and pointed the artillery of his satire against a much greater name, in the character of Bayes; retaining only some few strokes against Sir Robert, in parodies on certain passages in his plays. Yet, notwithstanding all this virulence against him, we cannot look on him as an author devoid of genius; since two of his pieces, viz. *The Indian Queen* and *The Committee*, continued for a long time favourites with the public; and the latter, even in our time, when the species of character against which the satire of it is principally aimed, viz. the Roundheads and puritanical zealots, is totally abolished and forgotten among us, has been frequently performed, and never made its appearance without giving satisfaction to the audience, and producing all the effects which the true *vis comica* ever has on the mind: a certain sign that the piece

must possess some, if not a capital, share of merit. His list of dramatic pieces is confined to seven in number, viz.

1. *Blind Lady*. C. 8vo. 1660.
2. *Surprisal*. C. Fol. 1665.
3. *Committee*. C. Fol. 1665.
4. *Vestal Virgin*. T. Fol. 1665.
5. *Indian Queen*. T. Fol. 1665.
6. *Great Favourite*; or, *The Duke of Lerma*. T. 4to. 1668.
7. *The Conquest of China*. Tr. N. P.

HOWELL, JAMES. This gentleman was born about the latter end of June or beginning of July 1594, at Abermarlis, in Caermarthenshire, South Wales; of which place his father, at that time, was minister. He received the first part of his education and grammar learning at the free-school of Hereford; from whence, before he was quite sixteen years of age, he was sent to Jesus College, in Oxford. Here he finished his academical studies, and took the degree of master of arts. On his quitting the university, he acquired the esteem and friendship of Sir Robert Mansel; by whose means, together with some small assistances from his father, he was enabled, in the year 1618, to go abroad, where he continued three years, on his travels through France, Italy, and the Low Countries, by which he made himself perfectly master of the living languages, and every other branch of useful knowledge; and, so great was the reputation of his abilities; that, soon after his return, he was made choice of by King James I. to be sent on a negotiation to the court of Madrid, for the recovery of the Spanish Monarch, a very rich English ship, which had been seized by the viceroy of Sardinia, for his master's use, under pretence

of prohibited goods having been found in it.

During his absence he was elected, in 1623, fellow of Jesus College, and, being in favour with Emanuel Lord Scroop, lord president of the North, was by him appointed his secretary, on his return. This post calling him to reside at York, he formed such an interest in that county, as to procure his being elected burgess for the corporation of Richmond, by the suffrages of the mayor and aldermen of that corporation, to sit in the Parliament which began at Westminster in 1627; and, in the year 1631, was made secretary to Robert Earl of Leicester, who was appointed ambassador extraordinary at the court of Copenhagen, on a commission of condolément on the death of King Charles I.'s grandmother, Sophia, Queen-dowager of Denmark; on which occasion Mr. Howell very eminently distinguished himself by several speeches delivered in Latin before the King of Denmark, setting forth the occasion of the embassy.

On his return to England, he was put into many beneficial employments, and, about the beginning of the civil war, was appointed, by King Charles I. one of the clerks of the privy council. But, although these posts were equally lucrative and honourable, he does not seem to have been master of much economy; for when, in the year 1643, he was seized by the committee of Parliament, and sent to the Fleet Prison, where, by the course of his letters, it is evident he continued till after the death of the King, we find he was obliged to have recourse to his pen for a subsistence; which at that time, before the trade of authorship had been so hackneyed as of late years

it has been, was no despicable employment; and Wood tells us, that it brought him in a very comfortable subsistence.

This long and disagreeable confinement, together with the narrowness of his circumstances, and the laborious manner in which he was compelled to provide for himself, seemed to have shaken the firmness of Mr. Howell's political attachments; for, during the rebellion, we find him temporizing with the prevailing party, and inclinable to enter into their measures; for which reason, though they seem not to have accepted of his services, yet, at the Restoration, he was not reinstated in his place of clerk of the council, but only appointed the king's historiographer, being the first in England who ever bore that title. But this being a place of no great emolument, he was obliged to continue his trade of writing to the last. He lived to an advanced age, and died in the beginning of November 1686, being then in his 73d year.

As he was almost one of the first among our English authors who introduced writing for a livelihood, so is he likewise one among the most voluminous of those who have applied the advantages of literature to that purpose; having written and translated no less than forty-nine several books, exclusive of one dramatic piece, which he wrote while he was at Paris, and which was presented there at court no less than six times by the King and grantees in person, entitled

Nuptials of Peleus and Thetis. Com. and Masque. 4to. 1654.

Mr. Howell was, undoubtedly, a man of most extensive knowledge, a most perfect linguist, and very well versed in modern his-

tory, more especially that of the countries through which he had travelled. His letters are extremely entertaining, and convey anecdotes and observations that might by no other means have been handed down to us, and speak their author to have been no bad politician. And as to poetry, though he has been little more than a dabbler in it, yet he has a considerable share of fancy, and his numbers are smoother and more harmonious than those of most of the writers of that time. He lies buried on the north side of the Temple church, with the following inscription over him, probably written by himself in his life-time.

Jacobus Howell, *Cambro-Britannus, Regius Historiographus (in Anglia primus); qui, post varias peregrinationes, tandem naturæ cursum peregit; satur annorum & famæ, domi, forisque, huc atque erraticus; hic fixus.* 1686.

HUGGINS, WILLIAM, was the son of John Huggins, Esq. warden of the Fleet. Being intended for holy orders, he was sent to Magdalen College, Oxford, where he took the degree of M. A. April 30, 1719. It is probable he did not long persevere in his intention of entering into the church; as on the 27th of October 1721, he was appointed wardrobe-keeper and keeper of the private lodgings at Hampton Court; and on the death of his elder brother, it may be presumed, he totally laid aside every idea of following the clerical profession. He translated and published an edition of Ariosto, in two quarto volumes, which he afterwards caused to be destroyed. He also left in MS. at the time of his death, July 2, 1761, a tragedy, a farce, and a translation of Dante,

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of which a specimen was published in *The British Magazine*, 1760. He was the author of

Judith. Orat. 8vo. 1733.

HUGHES, JOHN. This amiable man, and elegant author, was the son of a citizen of London, and was born at Marlborough, in Wiltshire, on the 29th of Jan. 1677, but received the rudiments of his education in private schools at London. Even in the very earliest parts of life his genius seemed to show itself equally inclined to each of the three sister arts, music, poetry, and design, in all which he made a very considerable progress. To his excellence in these qualifications, his contemporary and friend, Sir Richard Steele, bears the following extraordinary testimonial: "He may (says that author) be the emulation of more persons of different talents than any one I have ever known. His head, hands, or heart, were always employed in something worthy imitation. His pencil, his bow, or his pen, each of which he used in a masterly manner, were always directed to raise and entertain his own mind, or that of others, to a more cheerful prosecution of what is noble and virtuous." Such is the evidence borne to his talents by a writer of the first rank; yet he seems, for the most part, to have pursued these and other polite studies little further than by the way of agreeable amusements, under frequent confinement, occasioned by indisposition and a valetudinarian state of health.

Mr. Hughes had, for some time, an employment in the office of ordnance, and was secretary to two or three commissions under the great seal for the purchase of lands, in order to the better se-

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curing the docks and harbours at Portsmouth, Chatham, and Harwich.

In the year 1717 the Lord Chancellor Cowper, to whom our author had not long been known, thought proper, without any previous solicitation, to nominate him his secretary for the commissions of the peace, and to distinguish him with singular marks of his favour and affection; and, upon his Lordship's laying down the great seal, he was, at the particular recommendation of this his patron, and with the ready concurrence of his successor the Earl of Macclesfield, continued in the same employment, which he held till the time of his decease, the 17th of Feb. 1719; being the very night on which his celebrated tragedy of *The Siege of Damascus* made its first appearance on the stage; when, after a life mostly spent in pain and sickness, he was carried off by a consumption, having but barely completed his 42d year, and at a period in which he had just arrived at an agreeable competence, and was advancing, with rapid steps, towards the pinnacle of fame and fortune. He was privately buried in the vault under the chancel of St. Andrew's church, in Holborn.

As a man, the worthy mention made of him by numbers of his contemporary writers is sufficient to give us the most exalted idea of his virtues; and, as a writer, no stronger proof can be offered of the esteem he was held in by the truest judges of poetry, than to mention, that the great Mr. Addison, after having suffered the first four acts of his tragedy to lie by him for several years, without putting the finishing hand to the piece, at length fixed on Mr. Hughes, whom

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he earnestly persuaded to undertake the task, as the only person capable of adding a fifth act to it. And though that author afterwards thought proper to undertake it himself, yet it was by no means from any diffidence of this gentleman's abilities; but from the just reflection that no one could have so perfect a notion of his design as himself, who had been so long and so carefully thinking of it.

Our author's poetical works are numerous; but it is not our intention in this place to take notice of any but his dramatic writings, which are as follow:

1. *The Misanthrope*. C. 1709.
2. *Calypso and Telemachus*. O. 8vo. 1712.

3. *Apollo and Daphne*. M. 4to. 1716.

4. *Orestes*. T. from Euripides. One scene only. 8vo. 1717.

5. *The Siege of Damascus*. T. 8vo. 1720.

6. *The Miser*. C. from Moliere. The first act only.

7. *Cupid and Hymen*. Past. M. The last two were originally printed in his works; 2 vols. 12mo. 1735.

8. *Amalasont, Queen of the Goths*. T. Written in 1696, at the age of nineteen. Still in MS.

9. *Sophy Mirza*. T. still in MS. Mr. Hughes wrote two acts of this play, which was finished by Mr. Duncombe.

HUGHES, MRS. Of this lady we have no other knowledge than as a poet and novelist. She published a volume of *Poems*, consisting of Eclogues, Pastoral Ballads, Inscriptions, and a Legendary Tale, 8vo. 1784; *Caroline*, or, *The Diversities of Fortune*, a novel, 3 vols. 12mo. 1787; *Henry and Isabella*, a novel, 4 vols. 12mo. 1789. In 1790 she gave the public, *Moral*

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Dramas, intended for private representation, in one volume 8vo. containing,

1. *Cordelia*. T.

2. *Constantia*. T.

3. *Aspasia*. T.

HUGHES, THOMAS, was the author of one very ancient play, entitled

The Misfortunes of Arthur. 12mo. 1587.

HUIGH, ROBERT, is the translator from Klopstock of

Solomon, Sac. Dr. 8vo. 1809.

HULL, THOMAS, was born in 1723, in the Strand, where his father was in considerable practice as an apothecary. He was educated at the Charterhouse, with a view to the church; but afterward embraced his father's profession; which, however, he was obliged to relinquish after an unsuccessful trial. He now took to the stage, and appeared first at the theatre in Smock Alley, Dublin, and then at that of Bath; of which latter he afterwards conducted the management for Mr. John Palmer. In 1759 he removed to Covent Garden, where he first appeared as the Elder Wou'd-be, in *The Twin Rivals*, Oct. 4; and the next year married Miss Morrison, of that company.

A theatrical fund, for the relief of distressed performers, was long talked of; but never begun until Mrs. Hamilton, a once eminent actress, was reduced to extreme poverty. This appeared a favourable crisis; and Mr. Hull stepped boldly forward, called a meeting of the children of Theopis, and addressed them on the expediency of making some provision for the sustenance of those who, by age or misfortune, might be reduced to want: the scheme succeeded, and it was agreed that sixpence

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the pound should be paid out of the weekly salaries towards raising a fund for that purpose. The same plan was adopted at Drury Lane, where Mr. Garrick performed annually for its benefit.

The founding of this excellent institution must perpetuate the philanthropy of Mr. Hull, who likewise claimed an honourable rank among literary men, for the several dramatic pieces which he produced.

In 1775, when Mr. Colman relinquished the management of Covent Garden theatre, the better to attend the Haymarket, which was his sole property, Mr. Hull was appointed to conduct the business in his stead; a situation which he filled with great credit for eight years; when, finding it too laborious for his constitution, he resigned it; and Mr. Lewis was chosen for his successor. Mr. Hull, however, though considerably advanced in years, still officiated with reputation in the theatre. His parts were latterly confined to aged fathers. In such characters as Brabantio, Acasto, Priuli, Friar Lawrence, Sir John Flowerdale, &c. he was precisely what they were designed to be.

As a writer, he was undoubtedly respectable. His versification is easy, chaste, and correct. His prose composition is perspicuous, pointed, and sometimes elegant. He was the intimate friend of the late Mr. Shenstone, whose letters he published. He also preserved the friendship of many eminent persons, literary as well as others, and certainly no man more deserved it.

Mr. Hull was author of *The History of Sir William Harrington*, a novel, 4 vols. 1771; reprinted 1797. *Genuine Letters from a*

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Gentleman to a young Lady, his Pupil, 2 vols. 12mo. 1772. *Richard Plantagenet*, a legendary tale, 4to. 1774. *Select Letters between the late Dutchess of Somerset, &c.* 2 vols. 8vo. 1778. *Moral Tales in Verse*, 2 vols. 8vo. 1797.

Mr. Hull always deputed himself with exemplary propriety in private life, and at least with good sense on the stage; and was the author and reformer of the following pieces:

1. *The Twins*. C. 1762. N. P.
 2. *The Absent Man*. F. 1764. N. P.
 3. *Pharnaces*. O. 8vo., 1765.
 4. *The Spanish Lady*. M. E. 8vo. 1765.
 5. *All in the Right*. F. 1766. N. P.
 6. *The Perplexities*. C. from Tuke. 8vo. 1767.
 7. *The Fairy Favour*. M. 8vo. 1767.
 8. *The Royal Merchant*. O. from Beaumont and Fletcher. 8vo. 1768.
 9. *The Prodigal Son*. Oratorio. 4to. 1773.
 10. *Henry the Second; or, The Fall of Rosamond*. T. 8vo. 1774.
 11. *Edward and Eleonora*. T. from Thomson. 8vo. 1775.
 12. *Love finds the Way*. C. O. 1777. N. P.
 13. *Iphigenia*. T. 1778. N. P.
 14. *Fatal Interview*. T. 1782. N. P.
 15. *True British Tar*. M. P. 1786. N. P.
 16. *Timon of Athens*. T. altered. 1786. N. P.
 17. *The Comedy of Errors*. From Shakspeare. 8vo. 1793.
 18. *Disinterested Love*. C. 1798. N. P.
 19. *Elisha*. Orat. 8vo. 1801.
- The author of *The Children of Thespis*, a poem, says, in a note,

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" There is one circumstance almost peculiar to Mr. Hull; he never missed playing his part but once, and then he was confined to his bed by a violent fever. For several years he was deputy-manager of Covent Garden theatre, and always valued himself upon his address at making apologies to the public for the accidental calamities of the evening; and this habit was so deeply rooted in his nature, that when the fanatic mob assailed his house in the time of the ever-memorable riots in June 1780, in order to appease their rage, he sent them out a barrel of table-beer, untapped, which they imagining to be porter, instantly drew the bung; but expressing much resentment at the deceit, and throwing some stones at the comedian's mansion, he appeared at the centre window of the one pair of stairs room, with his velvet nightcap, and, after making three low bows, addressed the children of plunder thus: " Ladies and gentlemen, upon my honour, I have sent to Giffard's brewhouse for some porter; in the mean time I must humbly solicit your usual indulgence."

Mr. Hull died, at his house near Dean's Yard, Westminster, April 22, 1808, in the 81st year of his age.

HUMPHREYS, COLONEL DAVID. This gentleman is an American, and appears by his works to have taken a very active part in the resistance made by the colonies to the claims of the mother-country. He has published an 8vo. volume, printed at New York, 1790, containing miscellaneous poems; a life of General Putnam, and one play, called

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The Widow of Malabar. T. HUMPHREYS, MR. is known to us only as author of,

1. *Deborah.* Orat. 4to. 1732.
2. *Esther.* Orat. 4to. 1732.
3. *Athaliah.* Orat. 4to. 1733.
4. *Ulysses.* Op. 4to. 1783.

He died at Canonbury, Jan. 11, 1738, aged about 40. (*Bibliotheca Topographica Britannica*, No. 49, p. 32.)

HUNT, WILLIAM. This gentleman, we understand, was a collector of excise, and wrote one play, which was acted and printed at York, entitled

The Fall of Tarquin. T. 12mo. 1713.

Whincop informs us, that it is a most wretched piece; and, as a specimen of its merit, quotes us the following very extraordinary line:

" And the tall trees stood circling in a row."

HUNTER, GEO. M. A person of this name was author of *Louis and Antoinette.* T. 8vo. 1794.

HUNTER, GOVERNOR. In the title-page of the only copy that we have seen of the play after mentioned, which is now in the collection of John Philip Kemble, Esq. Coxeter has put the name of Governor Hunter as the author. This gentleman, we imagine, was Colonel Robert Hunter, who, in the year 1710, was sent to the government of New York with 2700 Palatines to settle there. He had been appointed lieutenant-governor of Virginia, but was taken by the French in his voyage thither. From New York he went to England in 1719; and, upon the accession of George the Second, was continued Governor of New York and the Jerseys. Upon account

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of his health, he obtained the government of Jamaica, where he arrived February 1727-8, and died March 31, 1734. The piece of which he is declared by Coxeter to be the author is called

Androboros. F. 4to.

He was also author of the celebrated *Letter on Enthusiasm*, which has been ascribed to Swift, and still more commonly to the Earl of Shaftesbury.

HUNTER, JOHN. Mr. Oulton ascribes to a person of this name

The Wanderer and Traveller.

Relig. Drama. . 8vo. 1733.

HURDIS, JAMES, D. D. was born at Bishopstone, in Sussex, in the year 1763. He was the third child, and only son, of James Hurdis, Gent. His father dying, and leaving his mother in no affluent circumstances, with seven children, our author was at her expense sent to school in the city of Chichester, at the age of eight years; first under the tuition of the Rev. Richard Tireman, and afterwards under the Rev. John Atkinson, for whose memory and literary abilities he had the highest veneration: and as a mark of Mr. Atkinson's esteem for his pupil, he bequeathed to him at his death a handsome legacy of valuable books. Here our author also experienced the protection of his uncle, the Rev. Thomas Hurdis, D. D. canon-residentary of Chichester, and canon of Windsor.

Being of a delicate frame and constitution, our author seldom partook in the juvenile sports of his school-companions; but generally employed his hours of leisure in reading such books as are more attractive to a youth who has an early passion for literature. His inclination to poetry soon made its appearance in many poetical com-

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positions; among which was a Tragedy of five acts, entitled

Panthea,

founded on the story in Xenophon's *Cyropædia*. This was afterwards transformed into a poem.

In 1780 he was entered a commoner of St. Mary Hall, Oxford; and at the election in 1782 was chosen a demy of St. Mary Magdalen College. At the commencement of every vacation, he returned to his mother at Bishopstone; and devoted this interval of relaxation from his own studies, to the assiduous instruction of his four younger sisters in those branches of literature which he thought might be most beneficial to them. About the year 1784 he went to Stanmer, in Sussex, where he resided for a considerable time as tutor to the late Earl of Chichester's youngest son, Mr. Geo. Pelham, now the Right Rev. Lord Bishop of Bristol. In May 1785, having obtained the degree of bachelor of arts, he retired to the curacy of Borwash, in Sussex; his rector being the Rev. John Courtail, archdeacon of Lewes. In this situation he resided six years. In 1786 he was elected probationer fellow of Magdalen College; and the following year took his master of arts degree. Now finding himself sufficiently enabled to assist his mother in the support of her family, he hired a small house, and took three of his sisters to reside with him. It was about this time that our author first appeared before the public as a poet. In 1789 he published his *Village Curate*, the reception of which far exceeded his expectations; a second edition being called for the following year, and afterwards a third, and a fourth; which last he considerably im-

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proved. His second production was a poem, entitled *Adriano*; or, *The First of June*; which was followed in a short time by three other poems, *Panthea*, *Elmer and Ophelia*, and *The Orphan Twins*. He next proceeded on a biblical research, in comparing the Hebrew with the English version of the Bible, and published, in 1790, *A critical Dissertation on the true Meaning of the Hebrew Word עֲרִיב, found in Genesis, i. 21.*

In 1791, through the interest of the Earl of Chichester, he was appointed to the living of Bishopstone. In this year he wrote his tragedy of *Sir Thomas More*; and his *Select Critical Remarks upon the English Version of the first Ten Chapters of Genesis*. But here a sudden and melancholy incident occurred, which for a time entirely abstracted the mind of our author from every literary pursuit. In 1792 he was deprived by death of his favourite sister Catharine, whose elegancies of mind are so frequently portrayed in his works, under the different appellations of Margaret and Isabel. On this affliction he quitted his curacy, and with his two sisters returned to Bishopstone.

In 1792 he published *Cursory Remarks upon the Arrangement of the Plays of Shakspeare, occasioned by reading Mr. Malone's Essay on the Chronological Order of those celebrated Pieces*. Mr. Cowper, in a letter to the author, speaks of the above publication as follows: "I have read your *Cursory Remarks*, and am much pleased both with the style and the argument." In April 1793 he went to Oxford, and, with two of his sisters, resided in a small house at Temple Cowley. In November, the same year, he was elected Pro-

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fessor of Poetry in that university; and in the year following took the degree of bachelor in divinity. On being elected Professor, he published *A Specimen of some intended Lectures on English Poetry*. And it was in this year that he wrote his *Tears of Affection*; a poem occasioned by the lingering regret which he still experienced from the death of his favourite sister.

In 1797 he took the degree of Doctor in Divinity; and, in 1799, married Harriet, daughter of Hughes Minet, Esq. of Fulham, Middlesex. In 1800 he printed, at his own private press, his *Favourite Village*; and the same year published his *Twelve Dissertations on the Nature and Occasion of Psalm and Prophecy*.

On Saturday, Dec. 19, 1801, he went to Buckland, in Berkshire; and on the day following performed the whole of divine service at that church. On the Monday evening he was attacked with a violent shivering, similar to that of an ague-fit. On the Tuesday he was unable to rise from his bed, complaining of great inability, and heaviness upon his eyes, which prevented him from opening them. Every medical assistance was procured; but to little effect, as he expired, apparently in a sound sleep, on the Wednesday evening, in his 38th year, at the house of the Rev. Dr. Rathbone. His body, by his own desire, was conveyed to Bishopstone, and placed in the family vault, close by that of his sister Catharine.

He left a widow and two sons; also a posthumous daughter, born August 1802.

His dramas (both of which have already been mentioned) are,

1. *Panthea*. Trag. N. P.
2. *Sir Thomas More*. T. 8vo. 1792.

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HURLSTONE, THOMAS, one of the proprietors of *The Morning Herald*, is author of the following dramas:

1. *Just in Time*. C. O. 8vo. 1792.

2. *To Arms*. Mus. Int. 8vo. 1794.

3. *Crotchet Lodge*. F. 8vo. 1795.

HURST, ROBERT. Of this gentleman we know nothing, but that he was an officer, and the author of one play, which was acted with no very great success, entitled

The Roman Maid. T. 8vo. 1725.

HYDE, HENRY, LORD HYDE AND CORNBURY. This nobleman was eldest son of the Earl of Clarendon, and not more distinguished by his birth and fortune than by his virtues and abilities. "He was (says Mr. Walpole) up-
"right, calm, steady; his vir-
"tues were of the gentlest com-
"plexion, yet of the firmest tex-
"ture: vice could not bend him,
"nor party warp him; even his
"own talents could not mislead
"him. Though a master of elo-
"quence, he preferred justice and
"the love of his country to all the
"applause which the violence of
"the times in which he lived
"was so prodigal of bestowing on

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"orators who distinguish them-
"selves in any faction; but the
"tinsel of popularity and the in-
"trinsic of corruption were equal-
"ly his contempt. He spoke, nor
"wrote, nor acted, for fame. As
"goodness was the object and end
"of all his actions, can that life
"be obscure? can those writings
"which breathe his soul not be
"valuable, when we are assured
"by the greatest authority, and
"that too of one who knew him
"well, that it is a test of virtue to
"disdain whatever *He disdained*?"
He was created D. C. L. by the
university of Oxford, Dec. 6, 1728,
and was killed by a fall from his
horse in France, on the 2d of May
1758. He was author of a few
pamphlets, published without his
name; of some tragedies still in
manuscript; and of a comedy,
called

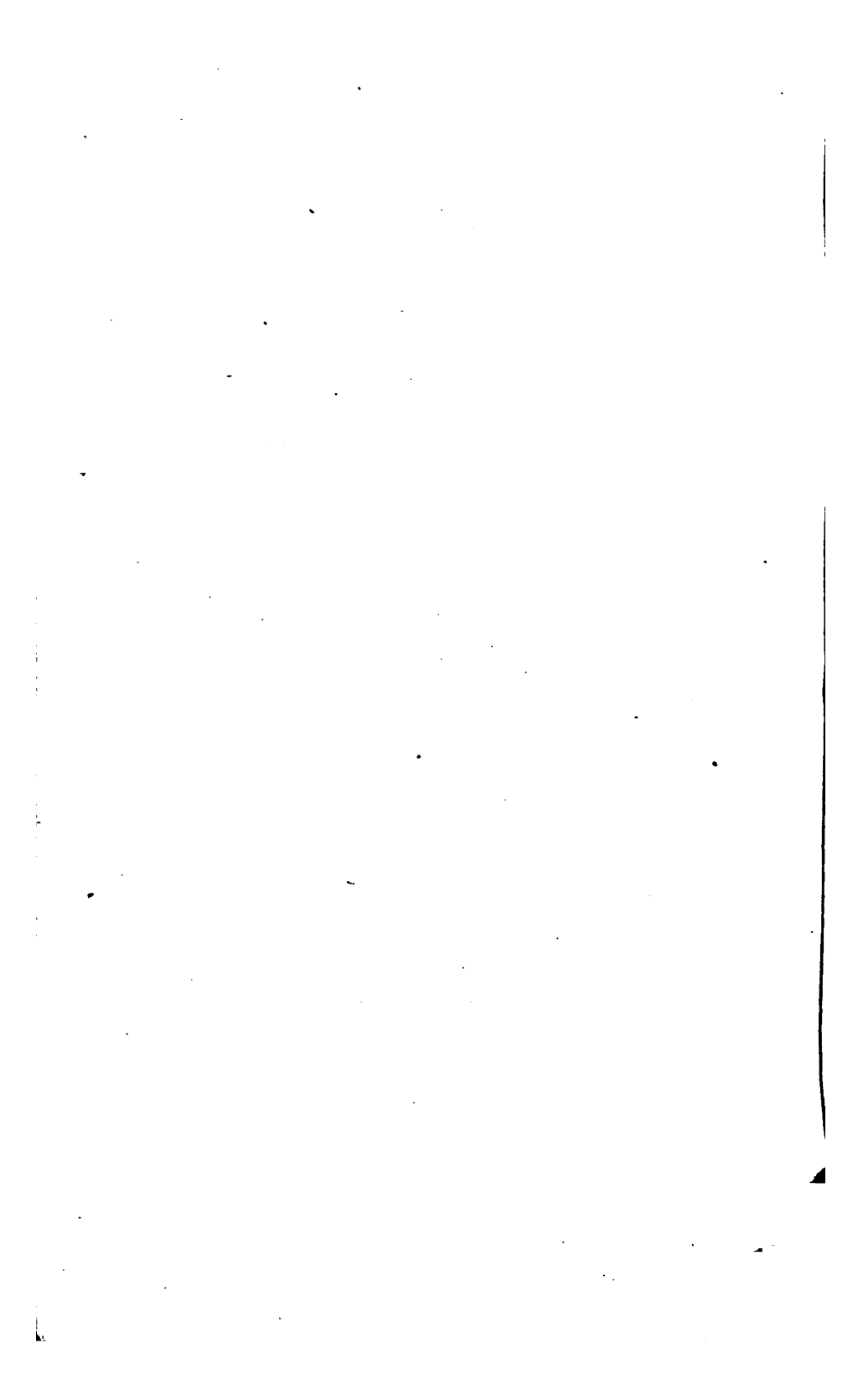
*The Mistakes; or, The Happy
Resentment*. 8vo. 1758.

HYLAND, WILLIAM, is said, in
the title-page of the only work
which we ever saw by him, to have
been a farmer in Sussex. His play
is called

The Shipwreck. Dr. Piece. 8vo.
1746. Dedicated to Edward Med-
ley, Esq.



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